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MACBETH

THE WORKS  
OF  
SHAKESPEARE

MACBETH

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## INTRODUCTION

### I. PREFATORY

THE Editor is not responsible for the text of this play as printed in this edition. The text, he is informed, is substantially that of Delius as edited by the late W. J. Craig in his "Little Quarto Shakespeare," first published in 1905. It is admitted by all competent scholars that the text of *Macbeth* has been more or less vitiated by the interpolations or additions of some dramatist other than Shakespeare; and that the only real question is as to the extent of these interpolations; but hardly any editor has had the courage of his convictions by venturing to express, in the only adequate way in which it can be done, these convictions in his printed text. Of recent English (including American) editors, Mr. E. K. Chambers and Mr. Mark Harvey Liddell (*Macbeth*, 1903) are, I think, the only exceptions; the latter in a somewhat hesitating way; while the same remark applies to a recent German editor, Hermann Conrad (1907). But at any rate these editors have, in a measure, indicated their views in the text itself by means of brackets, obeli, or other perfectly usual and allowable methods. The segregation of the spurious work of other dramatists from the authentic text of Shakespeare is all the more important and necessary in view of the enormous output of editions during the past twenty years, and also in view of the fact that there is no subject of Shakespearian study more important or more difficult than the ascertainment and settlement, so far as this is, humanly speaking, possible, of his text. "As our knowledge grows," say the editors of *The Cambridge Shakespeare* in their preface (vol. ix. p. xxi, 1893), "so also our admiration and our pleasure in the study increase, dashed only by a growing sense of the textual imperfections and

uncertainties which stand between the author and his readers. For, besides the recognised difficulties, we are convinced that there are many passages, still easily scanned and construed, and therefore not generally suspected of corruption, which nevertheless have not been printed exactly as they were first written. Some ruder hand has effaced the touch of the master." It is greatly to be regretted therefore that the want of courage already referred to should mar the excellence of so many otherwise reputable editions; and to no play of Shakespeare does this remark apply with so much cogency as to *Macbeth*. For example, the so-called "Clarendon" editors (*i.e.* the editors of the *Cambridge Shakespeare*), in their well-known and excellent edition of this play (1869) were of opinion that many scenes and passages were not written by Shakespeare, but they failed to substantiate this view by any indications in their text. The unthinking reader who never perhaps looks at an introduction or note, is allowed by editors and publishers to go on reading the adulterating trash as if it sprang from Shakespeare's lawful parentage. Slavish admiration for the Folio cannot go much further; and it makes one almost despair of ever seeing an authentic and unadulterated text of the plays.

These remarks apply with peculiar force to *Macbeth*. For example, there is not a single scholar of any repute, with the exception perhaps of Mr. A. W. Verity, who would now attempt to defend the authenticity of Act III. scene v.; or, in fact, the introduction of the absurd and superfluous character of Hecate. Yet what do we find in every page of *dramatis personæ*, on every stage where *Macbeth* is played? We find Hecate admitted as an authentic character, we find her playing her supererogatory part, sponsored by the interpolator of the so-called "witch scenes"—whether Middleton, or Rowley, or Wilkins. Why should these pantomimic characters of "witches" continue to disfigure this noble tragedy? Shakespeare's ministers of fate and supernatural aid are weird sisters, not "witches." In no single authentic passage of the play does he refer to a "witch," with the sole exception of his reference to "witches' mummy" in IV. i. 23. And, as mentioned in the general introduction, the references to "witchcraft celebrating pale Hecate's offerings" (II. i. 51) and "black

Hecate's summons" (III. ii. 41) are merely references to night. They have nothing to do with the scheme of the tragedy.

The question of the extent of the interpolations in *Macbeth* has been fully dealt with in the general introduction. Putting the matter briefly here, this editor is of opinion that the spurious portions are, in Act I. scenes i., ii., and iii. 1-37 (*i.e.* the first 118 lines of the play); in Act III. scene v.; and in Act IV. scene i. 39-43 and 125-132,—in all about 167 lines; and that these interpolations are only concerned with the "weird sister" scenes. He is further of opinion that the only adequate means of emphasising these views is to indicate spurious passages by the use of brackets or obeli, as is in fact done by every competent scholar, both in classical and modern texts; or by the use of smaller type, if not indeed preferably by both methods. Another point occurs in connection with Shakespeare's weird sisters as opposed to the conventional "witches." Shakespeare's authentic tragedy is concerned with his weird sisters alone, and therefore the "witches" should be deleted from the *dramatis personæ*. For example, I. iii. 48-69 should be printed in the text as follows:—

1 Sister. "All hail, Macbeth! hail to thee, thane of Glamis!" (48)

2 Sister. "All hail, Macbeth! hail to thee, thane of Cawdor!"

3 Sister. "All hail, Macbeth! that shalt be king hereafter!" (50)

Ban. "Good Sir, . . . Your favours nor your hate."

1 Sister. "Hail!" (62)

2 Sister. "Hail!"

3 Sister. "Hail!"

1 Sister. "Lesser than Macbeth and greater!" (65)

2 Sister. "Not so happy yet much happier!"

3 Sister. "Thou shalt get kings, though thou be none:"

All. "So all hail, Macbeth and Banquo,  
Banquo and Macbeth, all hail!" (69)

The last two lines should undoubtedly be assigned to *all* the sisters, and not to the "3 witch" and "1 witch" as in the text adopted in this edition. This view is of course quite "revolutionary" in the minds of all adherents of a "conservative" text. Let any reader ask himself if it is really so. Is Shakespeare's *text* altered? Not a jot. And that is all we are concerned with. If any authority be wanted for such a change, reference may be made to Act I. scene i. where the

changes made in the Folio have been universally accepted. It is well known that little or no reliance is to be placed on stage directions, or names of characters; and alterations have been made in these by almost every editor since Rowe (1709). Similarly, in the great incantation scene in Act IV. alterations of the like character should be made. These are mentioned in their places in the notes, but they cannot adequately be brought home to the mind of the reader unless he has the altered text before him. And this important question is concerned with specific points of difficulty in the Folio text occurring in respect of words corrupted, misprinted or omitted; and the equally important matter of the re-arrangement of faultily printed lines. The Editor has attempted to deal with these in their places in the notes; but the only adequate method of dealing with them is by setting them out in the text itself. A few of these may be mentioned in this place by way of illustration—(I) Emendations, etc. : (a) Corrections of the text : IV. ii. 22, “*Each way amoved*”; IV. iii. 136, “*the grace of Goodness Betide*,” etc.; V. iii. 5, “*consequence*”; V. iii. 44, “*sluff*”; V. iv. 10, “*sitting down*.” (b) Words or letters added to or removed from the text : I. iv. 35, “sons [and] kinsmen”; I. v. 40, “Come you [ill] spirits”; I. vi. 30, “continue [in] our graces”; II. iii. 80, “Banquo, [up]!”; II. iii. 125, “where[out] our fate”; III. ii. 16, “[become] disjoint, . . . suffer [dissolution]”; IV. ii. 23, “[It] shall not be long”; IV. iii. 44, “of goodly thousands [ten]”; IV. iii. 218, “all [my children]”; V. v. 32, “Well say [it], Sir”; V. vii. 89, “[Hail!].” (II) Re-arrangement of faultily printed lines : I. iii. 7, 8, “Her husband’s to Aleppo gone, Master o’ the Tiger” (in two lines); II. iii. 107, 108, “they stared . . . them”; II. iii. 126-8, “Let us away . . . foot of motion”; III. i. 45, “Sirrah . . . men our pleasure?”; III. ii. 16, 17, “But let . . . [dissolution]”; III. iii. 9-11, “Then it is he . . . Are in the court”; III. iv. 4-6, “And play . . . Her welcome”; III. vi. 29, 30, “Thither Macduff’s gone To pray,” etc.; III. vi. 39-40, “Sent he To Macduff,” etc.; IV. i. 124, “And points . . . is this so?”; IV. iii. 15-17, “Something . . . an angry god”; IV. iii. 238, “the powers above put on Their instruments”; V. v. 29, “Thou comest . . . Thy story quickly.”

When a word is of necessity introduced into the text to supply something which is missing in the scansion of a line, its inclusion in brackets or its printing in italics or both is quite sufficient to put the reader on his guard as to its occurrence or omission in the text of the Folio. And this is entirely the modern practice. For example, it is quite common in Churton Collins's edition of Greene's works (Clarendon Press, 1905), see vol. I. p. 100, line 725, in the play of *Alphonsus*, where Collins, following Walker, restores, in his text, the lost word "the," but is careful to enclose it in brackets: "And giue thee that [the] which thou well hast wonne"; remarking that the reading "is certainly supported by the fourth line of the speech, and I therefore introduce it into the text." See also page 121, line 1433, where he adopts in *his text* Dyce's reading, Turkie-[land]. It is needless to multiply examples or to offer further comment. One might only be told that Collins was a rash and incompetent editor.

\* References to plays of Shakespeare other than the present play are to the well-known *Globe* edition, on the ground of its general acceptance for purposes of reference.

A note or comment well written in the first instance tends to become permanent and need not be repeated in another form. In his notes the Editor has striven to give honour to whom honour is due and to acknowledge indebtedness to previous editors and commentators. It is too much the custom to "convey" from the great eighteenth century editors without any acknowledgment of the debt.

For the "æsthetic appreciation" of the leading characters in *Macbeth* the Editor is greatly indebted to Dr. A. C. Bradley's admirable volume, *Shakespearean Tragedy* (1904). No more valuable contribution to the study of the great tragedies has ever been published in either hemisphere. The Editor is indebted to Mr. W. J. Lawrence of Dublin for his communication of a valuable and interesting paper, published by him in the German periodical *Anglia*, on Lock's (or Purcell's) music to *Macbeth*; and he regrets that space will not permit of at least a summary of the paper in the general introduction.

Lastly, the Editor is indebted to the General Editor, Pro-

fessor Case, for many useful notes and suggestions, some of which he has been able to incorporate in the notes; and in particular for the note on "breached with gore," II. iii. 119, which he states was sent to him by the late W. J. Craig, editor of the *Oxford Shakespeare*, and formerly general editor of the *Arden Shakespeare*.

"I'll charm the air to give a sound  
While you perform your antique round";

*The Witch*, iv. iii. 47: "the innocence of sleep,"  
with *Macbeth*, II. ii. 35: "the innocent sleep";

*The Witch*, iv. iii. 78: "there's no such thing,"  
with the same expression in *Macbeth*, II. i. 47;

*The Witch*, v. i. 16: "I'll rip thee down from neck to navel,"  
with the interpolated I. ii. 22:

"Till he unseam'd him from the nave to the chaps";

*The Witch*, III. ii. 145:

"Why shak'st thy head so, and look'st so pale and poorly?"

with *Macbeth*, II. ii. 64: "To wear a heart so white";  
and I. 71: "Be not lost so poorly in your thoughts";

*The Witch*, III. iii. 33: "I'm for aloft,"

with *Macbeth* (interpolated) III. v. 20: "I am for the air";

*The Witch*, III. iii. 62: "Malkin my sweet spirit and I,"

with *Macbeth* I. i. 8: "I come, Graymalkin";

and *The Witch*, v. ii. (stage direction), "A caldron in the centre,"

with *Macbeth*, iv. i. (stage direction): "In the middle, a boiling cauldron."

These coincidences of expression, many of them no doubt simply "conveyed," together with other traces of similarity, are enough to emphasise the strong probability that the dramatist of *The Witch* was the person who had a hand in the adaptation of *Macbeth*. The view of Steevens that Shakespeare was indebted to Middleton is utterly inadmissible and need not be discussed. It is enough to make the bare statement that after his earliest efforts in refashioning English historical plays, Shakespeare was *never* indebted, at any rate beyond the outline of a plot or story, to any other writer or dramatist of his time for collaboration or other help in his plays. What may have happened to some of his later plays, such as *Macbeth*, *Timon*, *Pericles* and *Cymbeline*, after the MSS. left his hand and he retired from active participation in the work of the stage, is quite another matter. Besides, the most casual perusal of *The Witch* is sufficient to show its immeasurable inferiority to Shakespeare's great tragedy.

It is also possible, though far from being so probable, that the interpolator may have been William Rowley or George Wilkins, and whether or not using Middleton's material. Wilkins, who flourished about 1607, was associated as a playwright with the King's company, and was mainly employed

contemporaneous with Shakespeare, of whom he was a frequent imitator. His work is distinguished by much inequality, but also by touches of "strange and sudden power." Middleton is placed by such an experienced critic as Saintsbury (see his *Elizabethan Literature*, 1888), at any rate in respect of his first class work, in the front rank of dramatists immediately second to Shakespeare himself. He wrote for the King's company (*i.e.* the company to which Shakespeare belonged), between 1614 and 1624 or thereabouts; and he is the author, amongst other plays, of *The Witch*, which is generally supposed to have been written about 1614, and the MS. of which was only discovered by Steevens in 1779. In this play occur two songs referred to by their first lines in the stage directions of *Macbeth*, *viz.* at III. v. 33, "Come away, come away;" and at IV. i. 43, "Black spirits and white." These songs are found in full in *The Witch*, III. iii. 39 and v. ii. 60 (ed. Bullen) respectively; and the inference is almost irresistible that Middleton had been employed by the players to adapt Shakespeare's text in some small measure to the changing taste of the time, and that he had eked out his work with these songs from his own play. The songs had evidently thenceforth become part of the stage version of *Macbeth*, as they were also included by Sir William Davenant in his extraordinary recast of the play in 1674. Confirmation is lent to this theory by the fact that *The Witch* contains several other points of resemblance to *Macbeth*, points the significance of which need not, of course, be too strongly insisted on, although of much significance when read in connection with the other facts of the case. Compare, for instance, the remark of Hecate in *The Witch*, I. ii. 180, "I know he loves me not," with *Macbeth*, III. v. 13 (a scene which is now universally recognised as interpolated), "Loves for his own ends not for you";

*The Witch*, iv. iii. 17 :

"For the maid servants and the girls o' th' house,  
I spic'd them lately with a drowsy posset,"

with *Macbeth*, II. ii. 6 : "I've drugg'd their possets";

*The Witch*, v. ii. 85 :

"*Hec.* Come, my sweet sister, let the air strike our time,"

with the interpolated passage of *Macbeth*, IV. i. 129 :



by them in revising old plays. There is little doubt that he (possibly in association with Rowley) is responsible for the gross scenes in *Pericles*. Rowley (1585-1642) we know collaborated with Middleton in *A Fair Quarrel* (1614), and with him and other playwrights in many other plays. His verse is distinguished for its harshness, irregularity and extravagance, but occasionally for much pathos and dignity.

The earlier editors and commentators appear generally to have accepted the authenticity of the text of *Macbeth* as it is found in the Folio; but even at the beginning of the nineteenth century indications are not wanting of shrewd opinions and conjectures as to the presence of interpolated matter. For instance, Seymour in his *Remarks* (1805), speaking of the very first scene, says: "The witches here seem to be introduced for no other purpose than to tell us they are to meet again; and as I cannot discover any advantage resulting from such anticipation, but, on the contrary, think it injurious, I conclude the scene is not genuine" (vol. i. p. 72). Again, referring to Act i. scene iii.: "As Macbeth is the great object of the witches, all that we hear of the sailor and his wife is rather ludicrous and impertinent than solemn and material; I strongly suspect it is spurious" (p. 175). In truth, there is no effective answer to these "remarks."

More recent authorities have advanced opinions as to the extent of these interpolations which opposing critics have styled "revolutionary." For example, the Clarendon editors (Clarke and Wright), in the Introduction to their edition of *Macbeth*, 1869, reject the following passages or lines: I. ii.; I. iii. 1-37; II. i. 61; II. iii. 1-46; III. v.; IV. i. 39-47, 125-132; IV. iii. 140-159; V. iii.; V. v. 47-50; V. vii. 61, 62, 64-105; and Fleay in his *Shakespeare Manual*, 1876, was of opinion that even longer portions were to be condemned; but in his *Life and Work of Shakespeare*, 1880, he appears to have very considerably modified these views and to reject only III. v. and IV. i. 39-43. Chambers, in his edition of *Macbeth*, suspects, and therefore rightly brackets, III. v. and IV. i. 39-43 and 125-132. Dr. A. C. Bradley in his *Shakespearean Tragedy*, 1904, p. 466, seems to assume that "almost the whole of *Macbeth* is genuine," though he leaves his opinion in great measure unsupported and relies on the arguments of Chambers. Two

passages, however, seem to him "open to serious doubt," *viz.* III. v., and IV. i. 39-43.

I am of opinion that the spurious passages are the following, *viz.* I. i.; I. ii.; I. iii. 1-37 (that is to say the first 118 lines of the play—its figurehead, so to speak, as we find it in the Folio); III. v.; and IV. i. 39-43 and 125-132,—in all about 167 lines. I quite agree with Seymour's remark, already quoted, as to the dubious character of Act I. scene i. Long familiarity with this scene need not blind us to the fact that it does not rise above the ordinary Elizabethan level. Further, the references to "Graymalkin" and "Paddock" would appear to be simply "conveyed" from the great incantation scene, IV. i.; and the line "Fair is foul, and foul is fair" merely reproduces the opening line of the authentic play, *viz.* I. iii. 38, Macbeth's utterance on his first appearance, "So foul and fair a day I have not seen." But if the scene be genuine, it is probable that Shakespeare intended it to be transacted from the balcony above the stage, so as to represent the weird sisters hovering in the air, preparatory to their sudden appearance to Macbeth and Banquo in scene iii. line 39. I think it is merely fanciful to say, with Spalding (*Elizabethan Demonology*, p. 102), that "this first scene is the fag-end of a witches' sabbath, which, if fully represented, would bear a strong resemblance to the scene at the commencement of the Fourth Act." Spalding is much more to the point when he says that "a long scene on the subject would be tedious and unmeaning at the commencement of the play." The short answer to the idea that the first scene is the "fag-end of a witches' sabbath," is that this was nothing to Shakespeare's dramatic purpose, which was simply and solely the announcement of the prophecies by the weird sisters, as we find them in scene iii.

As to I. ii. and iii. 1-37, I am in entire accord with the Clarendon editors in their belief that these scenes were not written by Shakespeare. In respect to scene ii. they very aptly remark: "Making all allowance for corruption of text, the slovenly metre is not like Shakespeare's work, even when he is most careless. The bombastic phraseology of the sergeant is not like Shakespeare's language even when he is most bombastic. What is said of the Thane of Cawdor, lines 54, 55, is inconsistent with what follows in scene iii. lines 72,

73 and 112 *sqq.* We may add that Shakespeare's good sense would hardly have tolerated the absurdity of sending a severely wounded soldier to carry the news of a victory." With every word of the above, and chiefly for the reasons assigned, I am in entire agreement; and I think that even stronger arguments against the genuineness of these scenes might easily be adduced.

It was decidedly no part of Shakespeare's scheme to *enlarge on* Macbeth's victories against Sueno and Macdonwald; and scene ii. of the Folio is in fact nothing but an amplification, and an amplification by the interpolator from Shakespeare's own authority, Holinshed, of scene iii. 90 *sqq.*, where Ross and Angus announce to Macbeth the king's reception of the news of his success and of his title or "addition," *viz.* the thaneship of Cawdor. It is very significant that in line 90 Duncan *reads* of Macbeth's "venture in the rebels' fight." The posts come as thick as hail. What dramatic necessity was there for the absurd and ridiculous device of a verbal report by the "bleeding captaine" (or sergeant)? I am quite aware that "reads" in this passage may have, as it frequently had in Elizabethan English, the inferential sense of guessing or surmising; but having regard to the expression in I. iii. 100, "*poured them down before him*," the ordinary sense seems essential. It is quite impossible also to get over or explain the gross and staring inconsistency, staggering as it does even Mr. E. K. Chambers, between what is said of the Thane of Cawdor in lines 54, 55, and what follows in the authentic portion of scene iii. lines 72, 73 and 112 *sqq.* Dr. Johnson's remarks hereon are unanswerable, and well deserve to be quoted at length. He says: "The incongruity of all the passages in which the Thane of Cawdor is mentioned is very remarkable. Ross and Angus bring the king an account of the battle, and inform him that Norway, assisted by the Thane of Cawdor, 'gan a dismal conflict. It appears that Cawdor was taken prisoner, for in the same scene the king commands his present death. Yet though Cawdor was thus taken by Macbeth, in arms against his king, when Macbeth is saluted, in scene iii., Thane of Cawdor, by the witches, he asks, 'How of Cawdor?' the Thane of Cawdor lives, A prosperous gentleman," and in the next line considers the promises that he should be Cawdor

and king as equally unlikely to be accomplished. How can Macbeth be ignorant of the state of the thane whom he has just defeated and taken prisoner, or call him a *prosperous gentleman* who has forfeited his title and life by open rebellion? He cannot be supposed to dissemble, because nobody is present but Banquo, who was equally acquainted with Cawdor's treason. However, in the next scene his ignorance still continues; and when Ross and Angus present him with his new title, he cries out, 'The Thane of Cawdor lives, Why do you dress,' etc. Ross and Angus, who were the messengers that informed the king of the assistance given by Cawdor to the invader, having lost, as well as Macbeth, all memory of what they had so lately seen and related, make this answer, 'Who was the thane . . . have overthrown him' (see I. iii. 109-116). Neither Ross knew what he had just reported, nor Macbeth what he had just done. This seems not to be one of the faults that are to be imputed to transcribers, since, though the inconsistency of Ross and Angus might be removed by supposing that their names were erroneously inserted, and that only Ross brought an account of the battle, and only Angus was sent to Macbeth, yet the forgetfulness of Macbeth cannot be palliated, since what he says cannot have been spoken by any other." Indeed, to be quite perfect in this common-sense criticism, Dr. Johnson had only to add that Shakespeare was not responsible for this gross and careless piece of incongruity. When scene ii. is rejected, all inconsistency disappears. Even Mr. E. K. Chambers (*Macbeth*, "Warwick Shakespeare") admits the inconsistency and thinks that "confusion is more likely to be due to compression than to interpolation." But why assume "compression"? There is no ground for such assumption, and still less for the view, which is supported by critics like Brandes and Craig, that the play has been much "cut down" or that "many scenes are wanting."

Dr. Bradley (*Shakespearean Tragedy*, 1904, p. 467, note AA) carefully considers this question of compression; and he thinks it not improbable that *Macbeth*, as we have it, is slightly shorter than the play Shakespeare wrote. (1) His first ground is that we have no quarto, and that generally where we have a quarto or quartos we find them longer than the Folio text. No doubt, but this argument is merely negative, and the sub-

ject of *Macbeth* simply did not admit of more lengthy treatment than Shakespeare has allotted to it. In fact, all the evidence, particularly with respect to the interpolations of the "witch scenes," goes to show that the play was expanded and not compressed. (2) Secondly, he thinks there are perhaps a few signs of omission in our text (over and above the plentiful signs of corruption), and he gives as an example the passage, I. iv. 33-43, where, after thanking Macbeth and Banquo for their victories, Duncan proceeds, by a rapid transition, to name Malcolm the Prince of Cumberland; and he thinks the matter, "considering its importance," is disposed of very briefly. But surely, at this stage of the action, the elevation of Malcolm is of comparatively small importance except as furnishing an additional motive or incentive to Macbeth to commit a murder which he had already pondered if not determined on. The matter of primary importance for Shakespeare's purpose is the announcement by the weird sisters of Macbeth's elevation. And besides, Shakespeare himself disposes of the point, very briefly, but sufficiently, when he makes Macbeth say (I. iv. 48-50)—

"That is a *step*  
On which I must fall down or else o'erleap,  
*For in my way it lies.*"

Moreover, a very similar transition occurs at the end of the play, *viz.* in v. vii. 92-94, where Malcolm "names" the first Earls of Scotland. (3) Dr. Bradley also instances the striking abruptness and brevity of the sentence in which Duncan invites himself to Macbeth's castle; but he himself supplies the most effective answers to any argument in favour of omissions when he remarks hereon that Shakespeare may have determined to sacrifice everything possible to the effect of rapidity in the first act; that there is no internal evidence of the omission of anything essential to the plot; that Forman, who saw the play in 1610, mentions in his MS. *Book of Plaies and Notes thereof*, nothing which we do not find in our play; and that it is only in the first part of the play (the rest being full enough) that such omissions could occur. And he also very aptly remarks that anyone who wanted to cut the play down would have

operated, say, on Macbeth's talk with Banquo's murderers, or on III. vi. or on the very long dialogue of Malcolm and Macduff, instead of reducing the most exciting part of the drama. If I may say so, I entirely agree with Dr. Bradley in his view that the play was always an extremely short one; and, as above mentioned, I think it was certainly shorter than the interpolated version as it stands in the Folio. Further, Dr. Bradley thinks it possible, as Malone thought, and rightly, that the play was not composed originally for the public stage, but for some private, perhaps royal, occasion, when time was limited; the presence of the passage about touching for the evil (IV. iii. 140 *sqq.*) supporting this idea; that some of the scenes (*e.g.* the "witch scenes"<sup>1</sup> and the battle scenes) would take longer to perform than ordinary scenes of mere dialogue and action; and that a play like *Macbeth*, written in a kind of fever heat from beginning to end, offering very little relief by means of humorous or pathetic scenes, ought to be short and would be unbearable if it lasted so long as *Hamlet* or *Lear*. And Dr. Bradley might, in my opinion, have added another argument, and probably not the least effective, *viz.* that the subject, simple in itself, did not admit of more lengthy treatment. Strong proof of this appears in the construction of the fourth act, which is unduly lengthened in scenes ii. and iii.; and even in Act III. itself. The scenes (IV. ii., iii.) seem to have been composed with evident effort, as if Shakespeare *felt* the necessity of stretching out his material to the ordinary length of a five-act tragedy, and found lack of dramatic material, which was certainly wanting in his authority, Holinshed. Hence his introduction in Act V. of the famous "sleep-walking scene" of Lady Macbeth, and the magnificently irrelevant soliloquies of the great protagonist himself.

But in truth this idea of compression is entirely gratuitous, and no solid ground can be adduced in support of it. Shakespeare would not be guilty of "compression" if it militated against clearness. What dramatic necessity could there be for "compression" in a play which was obviously found too short for *public* representation; and, in the players' opinion at any rate, had to be enlarged by the botching work of an

<sup>1</sup> This is only applicable to Act IV. scene i.

interpolator? Nor is it a case of "explanatory links dropping out," as Professor Herford (Introduction to *Macbeth*, p. 152) puts it, but distinctly a case of excrescent links dropping in; it points by no means to "compression," but to gross and careless interpolation; even though the interpolation be the work of a competent dramatist like Middleton, who was quite capable of adding any number of "Shakespearian touches," if he so willed, and took sufficient pains, in dealing with the work of Shakespeare.

With regard to the metre of Act I. scene ii., no adequate reason can be assigned for the existence of the numerous faulty lines which deface it except sheer hasty and careless workmanship on the part of the interpolator; for the printers of the Folio could not, I am convinced, have blundered so abominably in such a short scene. What other unadulterated play of Shakespeare shows the like at its very commencement? Besides, why should the printers have gone out of their way to wreak a corruptive vengeance on *this* particular scene? Scene ii. of Act III. is also corrupt in its text. But there we have merely verbal omissions, due, beyond doubt, only to some defect in the "copy." As for the phraseology, the mere comparison of the bombastic and extravagant language with the impressive and dignified authentic opening of the play at the entrance of Macbeth and Banquo, iii. 38 *sqq.*, ought to be sufficient to convince any reader or hearer whose ear is not too indurated or elongated for the adequate comprehension of Shakespeare's blank verse, that Shakespeare's hand never rested here. Are we to believe for one moment that the turgid bombast of lines 9-23, for example, immediately preceded the absolutely perfect and splendid versification of the speeches of Macbeth and Banquo, and the latter's in particular, in scene iii. ?—

" My noble partner  
You greet with present grace and great prediction  
Of noble having and of royal hope,  
That he seems rapt withal."

If so, the first act, as we find it in the Folio, was begun by Shakespeare drunk and continued by Shakespeare sober. Can it be believed that the mighty poet, at the height of his powers and in the perfection of his dramatic workmanship, started this

immortal work with the "swelling bombast" and bloody imagery of scene ii,<sup>1</sup> and followed this up with the trivial, "ludicrous and dramatically impertinent" episode of the "sailor's wife," only to cast them aside in the succeeding solemn and impressive dialogue between Macbeth and Banquo and the weird sisters? The truth of the matter is that the interpolator, be he Middleton or Rowley or Wilkins, had formed no adequate idea of the great conception of the weird sisters. The opening lines (*i.e.* 1-37) of scene iii, as they stand in the Folio, are dragged in for the purpose of exploiting a "witch scene" and of displaying some of the usual powers attributed to "witches." Not that some of these lines are not admirable lines in themselves, *e.g.* lines 19-26. As Professor Herford (Introduction, p. 151) puts it, "verses otherwise stamped with genius jostle rudely with every canon of metre, and the magnificent and inexhaustible poetry forces its way through daring anomalies of speech." Exactly; only the verses are not Shakespeare's and the anomalies are not Shakespeare's. It seems to be forgotten by some commentators that Middleton, or in fact almost any other Elizabethan dramatist, was quite capable of attaining to their level, and even of surpassing it. The nervous and incisive diction to be found, for instance, in the chief scenes of Middleton's *Changeling*, will serve to uphold the justice of this opinion. The mingling of different metres too in this spurious part of scene iii. is not in Shakespeare's manner; and having regard to the first entry of Macbeth and Banquo, some of the expressions and stage directions are clumsily introduced. For example, line 30 mentions a drum. It is quite clear that, as Holinshed also states ("they went sporting by the way together, without other companie save only themselves"), Macbeth and Banquo were, on their entry, journeying on horseback alone and unattended. They did *not* "Enter," as usual, "with drum and colours." (Compare *v. v. init.*). They simply "Enter." In the face of Forman's account it is idle to say that Shakespeare himself may have introduced the "drum." I doubt if he was responsible for any of the stage directions of the Folio, which would naturally be

<sup>1</sup> The schoolboy epithet of "buggy," which has been applied to some recent romances of "slaughter grim and great," exactly expresses the reeking atmosphere of this scene.



left by him to the stage management; and some of which no doubt were introduced subject to his advice. Again, line 37 speaks of "the charm." No "charm" was necessary here, and Shakespeare never intended any: the idea of a "charm" and the number "thrice" being transparently conveyed by the interpolator from IV. i. in the effort to give a touch of reality to a "witch scene."

As to II. iii. 1-22, commonly called "the Porter's scene," I see no valid reason for rejecting it. Coleridge's well-known criticism has not been generally accepted, and rightly so. He says: "This low soliloquy of the Porter and his few speeches afterwards I believe to have been written for the mob by some other hand, perhaps with Shakespeare's consent; and that, finding it take, he with the remaining ink of a pen otherwise employed just interpolated the words 'I'll devil-porter it . . . everlasting bonfire.' Of the rest, not one syllable has the ever-present being of Shakespeare." On this Professor Raleigh remarks (*Shakespeare*, 1907, p. 5): "This is the very ecstasy of criticism, and sends us back to the cool and manly utterances of Dryden, Johnson, and Pope with a heightened sense of the value of moderation and candour." The Clarendon editors consider this scene to have been interpolated by Middleton, and they think it to be "strangely out of place amidst the tragic horrors which surround it." But the porter undoubtedly belongs to the family of Shakespeare's "fools," though not perhaps to the highest class. It would seem as if the supreme playwright in him felt the vital necessity of some adequate relief from the awful tension of the murder scene, that he acted up to this necessity and composed the scene, hurriedly perhaps, and, whilst conceding something to the "groundlings," with a keen anxiety to get on with the main action of the play. None the less too did the practical playwright in him feel the dramatic necessity of allowing time for Macbeth to retire, change his dress and recover his composure. The scene has been so adequately defended by De Quincey in his famous essay *On the Knocking at the Gate in Macbeth* (*Works*, 1863, vol. xiii. p. 192), and also by Hales in his *Notes and Essays on Shakespeare*, 1884, that it is unnecessary and almost impossible to adduce any new argument in support of its authenticity.

It may be well, however, to remind the reader of the five points submitted by the latter essayist "as to whether the porter is not, after all, a genuine offspring of Shakespeare's art." (1) The porter's speech is an integral part of the play. (2) It is necessary as a relief to the surrounding horror. (3) It is necessary according to the law of contrast elsewhere obeyed. (4) The speech we have is dramatically relevant. (5) Its style and language are Shakespearian.

Act III. scene v. and Act IV. scene i. 39-43 and 125-132 are universally condemned as spurious, and justly so. It has already been mentioned that these scenes contain stage directions for two songs which are found in *The Witch* and in Davenant's version of 1674; they can be eliminated from the text without leaving the least trace of their presence; and above all, they contain lines and sentiments utterly alien to and incongruous with the atmosphere of the two great scenes of the weird sisters (I. iii. and IV. i.). Shakespeare had *no need* for the utterly superfluous character of Hecate in the working out of his simple conception of Macbeth's temptation and ultimate ruin by the instrumentality of the weird sisters. "The instruments of darkness" tell Macbeth truths in the third scene of Act I. only to betray him in deepest consequence in the great first scene of Act IV., and this is the whole scope and purport of the tragedy. What had "a wayward son, spiteful and wrathful" loving "for his own ends" to do with the brave general of Duncan? Why should Shakespeare's dignified sisters dance "like elves and fairies in a ring"? Again, if the "charm" were "firm and good" (l. 38), why should further enchantment be necessary? (l. 43). Why should Macbeth's "sprites" want "cheering up" by the performance of an "antic round"? (l. 130). Finally, the iambic rhythm of these passages is not in accord with the trochaic movement of the remaining (and authentic) portions of Act IV. scene i.

I see no reason for suspecting, with the Clarendon editors, what is commonly called the "king's evil" scene, IV. iii. 140-159. The vocabulary, the style, and the rhythm are absolute Shakespeare; and the inclusion of the passage is exactly what we should expect from the author of the magnificent compliment to Elizabeth in *A Midsummer Night's Dream*, in a drama like *Macbeth*, written, beyond doubt, for production at Court,

and by a player of the King's company. I believe the passage was part of the original draft of the play, written specially for a Court representation, and if this were not so and it were afterwards added, then I believe it was added by Shakespeare himself.

Nor is it necessary to suspect anything in Act v. I cannot find, as the Clarendon editors do, any "singular weakness" in v. v. 47-50, although perhaps Shakespeare himself might, on a revision, have struck out the lines. Nor do I find, as the same editors do, that the last forty lines of the play show a hand other than Shakespeare's. No reliance is to be placed on the evidence of a stage direction; and the double stage directions "*Excunt fighting—Enter fighting, and Macbeth slain*" prove nothing more than that the stage arrangements of this act, whether contemplated by the dramatist or not, may have been modified from time to time by stage managers before the printing of the Folio in 1623. In v. vii. 61, 62, the words "Before my body I throw my warlike shield" certainly do contain a suggestion of bombast, at least to modern ears, but I think not necessarily so to Elizabethans; and the true explanation of their presence *may* be that which is suggested in the notes *ad loc.*

"Shakespeare," say the Clarendon editors, "who has inspired his audience with pity for Lady Macbeth, and made them feel that her guilt has been almost absolved by the terrible retribution which followed, would not have disturbed this feeling by calling her a 'fiend-like queen' (v. vii. 99); nor would he have drawn away the veil which with his fine tact he had dropt over her fate by telling us that she had taken off her life by 'self and violent hands' (100). But surely Malcolm's conception of Lady Macbeth no more expresses the conception which Shakespeare intended to convey to his hearers than, for example, Roderigo's abuse of Othello as 'thick-lips' (*Othello*, I. i. 66) conveys the conception of Othello as a pure negro instead of an Arab or Mauretanian."

Such are the arguments in support of the theory of the interpolation of Shakespeare's work. Neither Heminge nor Condell, nor the promoters, nor, least of all, the printers of the Folio, would be concerned to interfere with or in any way

to re-edit the MS. in 1623, or to question the authenticity of any part as not being the work of Shakespeare. The MS. would simply be set up as it stood; and if so, and I submit that it is quite impossible that it should be otherwise, then we shall not be far wrong in assuming, in exact accordance with Forman's account, that the authentic play begins at I. iii. 38. The simple explanation of the introduction of the antecedent scenes of 118 lines would seem to be that after the play became popular, it was discovered that the "characters" of the weird sisters might be exploited to more advantage for spectacular purposes; and that when the interpolator was entrusted by the King's company with the re-handling of the play his chief aim was to expand Shakespeare's weird sister scenes and to lower their tone to the comprehension of the grosser public appetite for spectacle and sensation. It was not difficult for him to prefix the first 37 lines of scene iii. as it stands in the Folio; but in doing so he destroyed the solemnity and impressiveness of Shakespeare's own opening lines by the introduction of the ludicrous and impertinent episode of the "sailor" and his "wife." In order to work in another "witch scene," or rather, perhaps, to divide his introductory "witch scene" into two parts, the interpolator referred to the only authority, Holinshed (just as Shakespeare had done); and there, and in Shakespeare's own account by Ross and Angus, he found enough material for the amplification of scene ii. which he sandwiched in, so to speak, between scenes i. and iii. *In exactly similar fashion* he introduced another "witch scene" (*viz.* III. v.) *before* scene vi. of Act III., so as to lead up to the great cauldron scene of Act IV.; scene vi. necessarily coming between to separate them. It is a striking fact that the interpolator does *not presume to interfere* with any other part of the play—certainly not with the great scenes in which Macbeth and Lady Macbeth appear, or with the later scenes of Act IV., or with Act v. His interpolations are introduced *solely with reference to the two scenes in which the weird sisters appear.*

This, I submit, is a clear and definite account of the interpolator's probable method of procedure, and entirely substantiates the theory that Shakespeare's own play was not interfered with to any greater extent than was necessary for the immedi-

ate purpose in hand, *i.e.* to render Macbeth a more spectacular and therefore a more popular draw by the extension and amplification of the scenes originally allotted by Shakespeare to his weird sisters. This purpose was effected by the simple expedient of prefixing a "witch scene" to each of the two scenes in which (and in which only) the "weird sisters" appear. Even the hint for the dances of "the witches" in the interpolated lines 39-47 and 125-132 of Act IV. scene i. is obtained from Shakespeare's own words, "Round about the cauldron go" (line 4). Shakespeare, I am convinced, never intended this "round" of his weird sisters to be anything but slow, dignified, and impressive; the interpolator degraded it into the "antic" performance of "elves and fairies in a ring."

Leaving textual matters for the moment the next important question relating to the play is the date of its composition. The date of the Folio imprint is, of course, no index to the date of composition or of first production on the stage. This is now almost universally assigned, and beyond doubt correctly, to the year 1606. It is well known that Shakespeare's sole authority for the chief events of the tragedy was *The Chronicles of English and Scottish History* compiled by Raphael Holinshed, and first published in 1577. A second edition, which Shakespeare probably used, was published in 1587. Apart from this, the first actual reference in Shakespeare's own time to the subject appears to be an entry in the Stationers' Register, dated August 27, 1596, of Thomas Millington being "likewyse fyned at ijs<sup>s</sup> vjd<sup>d</sup> for printinge of a *ballad* contrarye to order . . . Md. the ballad entituled The taming of a shrew. Also one other *Ballad of Macdobeth*." It is possible, therefore, that this entry may refer to an older interlude or drama of some kind on the subject of *Macbeth*; but probably it was merely a kind of simple story or interlude accompanied by dances, perhaps in the manner of the interludes in Greene's *King James the Fourth*. The comedian Kempe, in his *Nine daies Wonder*, 1600, an account of his morris dance to Norwich (ed. Dyce, Camd. Soc., 1840, p. 21), has a somewhat obscure reference to this "ballad" subject: "I met a proper vpright yowth, onely for a little stooping in the shoulders, all hart to the heele, a penny Poet, whose first making was the miserable stohn story of Macdoel or Macdobeth or

Macsomewhat, for I am sure a Mac it was though I never had the maw to see it"; and he proceeds to advise its author to "leave writing these beastly *ballets*, make not good wenches prophetesses for little or no profit." The expression "to see it" would seem to refer to a public representation of some kind, and the mention of "good wenches" as "prophetesses" to the weird sisters of the tragedy. But it was beyond question the accession of James I. in 1603 which directed the attention of the purveyors of stage plays to Scottish affairs. Farmer, in his *Essay on the Learning of Shakespeare* (3rd ed. p. 56, 1789), was the first, I believe, to refer to King James's visit to Oxford in 1605, when he was met and addressed on his entry by three students of St. John's College, who alternately accosted him, reciting Latin verses evidently founded on the predictions of the weird sisters relating to Macbeth and Banquo, and thence to infer that Shakespeare may have got the hint for his play from that source. Versions of this interlude are given (1) by Sir Isaac Wake, the diplomatist, in his *Rex Platonius* (Oxford, 1607), a description in Latin of the king's entertainment at Oxford in 1605, referred to by Farmer in his *Essay*; (2) in a MS. account of the visit in the Museum (MSS. Baker, 7044); and (3) in Anthony Nixon's *Oxford Triumph*, 4<sup>o</sup> 1605.

It is quite within the bounds of probability that the news of this Oxford interlude should have reached the ears of the King's company, and that Shakespeare should have been induced to take up the subject of Macbeth for the theme of a tragedy. Malone reminds us that in July, 1606, the King of Denmark came to England on a visit to his sister Queen Anne, a visit which was the occasion of many court festivities, and that perhaps during this visit *Macbeth* was first exhibited. I think this is extremely probable, and that Shakespeare wrote the play under pressure of time and for a special court performance, availing himself of the opportunity of introducing his allusions to the Scottish king's descent from the latter's alleged ancestor Banquo, and also introducing what is usually termed the "king's evil" scene (IV. iii. 140-159).

Malone (see the *Variorum* of 1821, vol. ii. p. 407) also adduces various "notes of time," as he calls them, occurring in Act II. scene iii., which appear to him strongly to confirm the date 1606. (a) The expression "Here 's a farmer that hanged

himself in the expectation of plenty" (l. 4) would seem to refer to the abundant harvest of that year. "The price of wheat," says Malone, referring to the audit books of Eton College, "was lower in that year than it was for thirteen years afterwards, being 33s. the quarter. In the preceding year (1605), as well as in the subsequent year (1607) it was 2s. a quarter dearer. In 1608 wheat was sold at Windsor market for 56s. 8d. a quarter; and in 1609 for 50s. In 1606 barley and malt were considerably cheaper than in the two years subsequent." (b) The expression in l. 9, "Faith here's an equivocator that could swear," etc., beyond question alludes to the doctrine of equivocation avowed by Henry Garnet, superior of the order of Jesuits in England on his trial for the gunpowder treason on the 28th of March, 1606, which must have attracted universal public attention, and to his "swearing on both the scales against either scale," *i.e.* directly contradicting himself on oath. Malone might also have referred to the later prophecies of the weird sisters in Act IV., which Macbeth in his desperation characterises (v. v. 43) as "the equivocation of the fiend That lies like truth"; and also to the dialogue between Lady Macduff and her son (IV. ii. 46), "What is a traitor? . . . and must be hanged." (c) Again, the phrase "here's an English tailor come hither for stealing out of a French hose," in l. 14, points, as Warburton remarked, to the fact that the French hose were then very short and strait, and that a tailor must be a master of his trade who could steal anything from them. French fashions were quickly adopted in England. Compare *Hamlet*, I. iii. 72: "For the apparel oft proclaims the man, And they in *France* of the best rank and station," etc.—and the following passage in Anthony Nixon's *Black Year*, 1606, shows that this fashion had been then adopted: "Gentlemen this year shall be much wronged by their taylers, for their consciences are now much larger than ever they were, for where they were wont to steale but half a yard of brood cloth in making up a payre of breeches, now they do largely nicke their customers in the lace too, and take *more than enough* for the *new fashion's* sake, besides their old ones." Further, the celebrated passage in IV. i. 121: "That twofold balls and treble sceptres carry," as Warburton pointed out, was intended as a compliment to King James the

First, who first united the two islands and the three kingdoms under one head. See the note *ad loc. cit.* for the style and title assumed by James after October 24, 1604. The mention of an event of such importance would lose no point in 1606. The so-called "king's evil" scene, IV. iii. 140-159, is a direct and unabashed compliment to King James, and was beyond question written and inserted by Shakespeare himself, though it is merely excrescent on the action of the play. It is possible that Shakespeare, in speaking of "the *succeeding* royalty," may have remembered the passage in Camden's *Remaines*, 1605 (quoted by Chalmers), "that admirable gift *hereditary* to the anointed princes of this realm in curing the king's evil."

Such are the chief references antecedent to 1606 which have mainly induced critics and commentators to assign the composition of *Macbeth* to that year. But certain references in subsequent years are also of importance in confirming that date.

William Warner (1558?-1609) added an account of the *Historie of Macbeth* to the new edition of his *Albion's England* (first published in 1586) which appeared late in 1606. It is hardly possible to ascertain definitely whether this addition was made subsequently or previously to the appearance of *Macbeth*—I think it was subsequently because it is much more probable that Warner had seen the play than that Shakespeare had read the new edition—but in either event, the production of *Macbeth* and the 1606 edition of Warner's work lie extremely close together.

In the comedy of *The Puritaine or The Widdow of Watling Streete*, 1607, in which Marston, and not Middleton, must have had no inconsiderable hand, amongst other parodies and imitations of this and other plays of Shakespeare, there is a clear reference, first pointed out by Farmer, in IV. iii. 89, to the ghost of Banquo, when Sir Godfrey Plus says of one of the characters, Corporal Oath, masquerading as a "corpes" in a coffin, "and in stead of a Iester, weele ha the ghost ith white sheete sit at vpper end a' th Table." This is probably the earliest reference to Shakespeare's play after its production.

Malone also mentions certain other indications of date, *viz.* (1) the following lines in the *Tragedy of Cæsar and Pompey, or Cæsar's Revenge*, 1607 :—



"Why, think you, lords, that 'tis *ambition's* spur  
That pricketh Cæsar to these high attempts?"—

as a probable imitation of Macbeth's soliloquy in I. vii. 25-27; and (2) two passages in the life of Antony in North's *Plutarch*, which he has introduced into *Macbeth*, viz. in I. iii. 84, and III. i. 55; (a) at p. 932 (ed. 1631): "In the end they [*i.e.* the Roman soldiers in Parthia] were compelled to live of hearbs and roots, but they found few of them that men do commonly eate of, and were enforced to tast of them that were neuer eaten before: among the which, there was one that killed them, and made them out of their wits. For he that had once eaten of it, his memory went from him, and he knew no manner of thing, but onely busied himself in digging and hurling of stones from one place to another"; (b) at page 926 (ed. 1631): "With *Antonius* there was a Soothsayer or Astronomer of ÆGYPT, that could cast a figure, and iudge of mens natiuities, to tell them what should happen to them. He either to please *Cleopatra*, or else for that he found it so by his art, told *Antonius* plainly, that his fortune (which of it selfe was excellent good, and very great), was altogether blemished and obscured by *Cæsar's* fortune: and therefore he counselled him vtterly to leaue his company and to get him as far from him as he could. For thy *Demon*, said he, (that is to say, the good angell and Spirit that keepeth thee) is afraid of his; and being couragious and high when he is alone, becometh fearfull and timorous when he cometh neare vnto the other." From these passages it may with reason be inferred that Shakespeare was engaged in reading the life of Antony in North's *Plutarch* shortly before the composition of *Macbeth*.

Daniel seems to imitate *Macbeth*, I. v. 64, and III. ii. 27, in a passage in the 8th book of his *Civil Wars*, 1609:—

"He draws a traverse 'twixt his grievances,  
Looks like the time; his eye made not report  
Of what he felt within; . . .  
Wore a clean face upon a cloudy heart."

Next, we have the well-known and oft-quoted account by Dr. Simon Forman of the performance of *Macbeth*, witnessed by him at the Globe Theatre in April, 1610. This was certainly Shakespeare's play, as the points of similarity between it and this account of Forman's are too striking to leave room

for any intelligible doubt on the matter. Forman was a quack physician of Lambeth who (*inter alia*) practised as an astrologer and fortune-teller, but eventually succeeded in obtaining a licence to practise physic from Cambridge University, and died in 1611. He left, among other MSS., a record of certain plays which he had seen acted, styled *The Booke of Plaies and Notes therof per formans for Common Pollicie*, i.e. as affording useful lessons in the common affairs of life, now preserved in the Bodleian Library (Ashmolean MSS. 208). His account of *Macbeth* is as follows:—

"In Mackbeth at the glod [*i.e.* glob], 16jo, the 20 of Aprill, ther was to be obserued, firste, howe mackbeth and Bancko, 2 noble men of Scotland, Ridinge thorowe a wod, the[r] stode before them 3 women feiries or Nimphes, And saluted Mackbeth, sayinge 3 tymes vnto him, haille mackbeth, king of Codon; for thou shalt be a kinge, but shall beget No kinge, &c. then said Bancko, what all to mackbeth And nothing to me. Yes, said the nimphes, haille to thee Banko, thou shalt beget kinges, yet be no kinge. And so they departed & cam to the courte of Scotland to Dunkin king of Scotas, and yt was in the dais of Edward the Confessor. And Dunkin bad them both kindly wellcome, And made Mackbeth forth with Prince of Northumberland, and sent him hom to his own castell, and appointed mackbeth to prouid for him, for he wold Sup with him the next dai at night, & did soe. And mackbeth contrived to kull Dumkin, & thorowe the persuasion of his wife did that night Murder the kinge in his own Castell, beinge his gueste. And ther were many prodigies seen that night & the dai before. And when MackBeth had murdered the kinge, the blod on his handes could not be washed of by any means, nor from his wiues handes, which handled the bloddi daggers in hiding them, By which means they became both moch amazed and affronted. the murder being knowen, Dunkins 2 sonnns fled, the on to England, the [other to] Walles, to saue them selues. They beinge fled, they were supposed guilty of the murder of their father, which was nothinge so. Then was Mackbeth crowned kinge, and then he for feare of Banko, his old companion, that he should beget kinges but be no kinge him selfe, he contrived the death of Banko, and caused him to be Murdred on the way as he Rode.

The next night, being at supper with his noble men whom he had bid to a feaste to the whiche also Bamco should haue com, he began to speake of Noble Banco, and to wish that he wer ther. And as he thus did, standing vp to drincke a Carouse to him, the ghoste of Banco came and sate down in his cheier be-hind him. And he turninge About to sit down A-gain sawe the goste of banco, which fronted him so, that he fell in-to a great passion of fear and fury, Vtteringe many [many] wordes about his murder, by which, when they hard that Banco was Murdred they Suspected Mackbet.

"Then MackDove fled to England to the kinges sonn, And soe they Raised an Army, And cam into scotland, and at dunston Anyse overthruw mackbet. In the meam [mean] tyme while macdoue was in England, Mackbet slewe Mackdoues wife & children, and after in the battelle mackdoue slewe mackbet.

"Obserue Also howe Mackbetes quen did Rise in the night in her slepe, & walke and talked and confessed all, & the docter noted her wordes."

The year 1610 is therefore the extreme limit of date in which the play could possibly have been produced for the first time. The Clarendon editors are of opinion (Introduction to *Macbeth*, 1869, p. vii) that "in all probability it was then a new play, otherwise he [Forman] would scarcely have been at the pains to make an elaborate summary of its plot." But having regard to the facts already stated, and particularly to the above-mentioned reference to *The Puritan*, 1607, this opinion cannot be supported. It may, indeed, in 1610 have been a comparatively new play, not yet witnessed by Forman, assuming that it was originally produced, as was almost certainly the case, at a Court performance in 1606, and between that date and 1610 "neuer stal'd with the Stage, neuer clapper-clawd with the palmes of the vulgar." (Compare the preface to *Troilus and Cressida*, 1609.) Besides, even if it had been produced on the public stage long prior to 1610, Forman, with every opportunity of seeing the play before that date, for many reasons may not have troubled to do so.

Beaumont and Fletcher's *Knight of the Burning Pestle*, 1611, v. i. 23-26, seems to contain another clear allusion to Banquo's ghost:—

"When thou art at thy table with thy friends,  
Merry in heart, and filled with swelling wine,  
I'll come in midst of all thy pride and mirth,  
Invisible to all men but thyself";

and Steevens points out Webster's imitation of *Macbeth*, v. i. in his *Vittoria Corombona*, 1612, v. i. :—

"Here's a white hand,  
Can blood so soon be washed?"

The cumulative force of the above-mentioned references enables us with reasonable assurance to assign the composition of *Macbeth* to the year 1606; and in all probability to the summer or early autumn of that year.

The evidence of style and versification points to the same conclusion. It is impossible within the limits of this Introduction to furnish any argument on the tests which are usually applied to determine the date of any particular play: it need only be stated that with regard to the four great tragedies which admittedly come near each other in point of time, *Hamlet*, *Othello*, *Lear*, and *Macbeth*, the chief tests usually applied, *viz.* (a) the speech-ending test, (b) the overflow test, and (c) the light and weak-ending test, entirely confirm the evidence from all other sources that *Macbeth* was the last composed of the four, and that the style is transitional between these and the latest plays, beginning with *Antony and Cleopatra*.

As already remarked, Shakespeare's sole authority for the chief events of the tragedy was the well-known *Chronicles of English and Scottish History* compiled by Raphael Holinshed and first published in 1577. A second edition was published in 1587, with a more modernised text and containing additional passages. This latter was probably the edition used by Shakespeare (see the Preface to Boswell-Stone's extracts). His narrative of Macbeth is taken from the twelfth book of the *Scotorum Historiae* of Hector Boece (1465-1536), Principal of King's College, Aberdeen, a "history" which comprised much that is fabulous as well as historical, and much that is taken from Fordun, who flourished in the last quarter of the 14th century, and wrote a *Chronica Gentis Scotorum* (see Skene's edition, 1871). Shakespeare did not find much to alter in Holinshed's story of Macbeth, but he did not treat it

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as historical, nor does he restrict himself to following in continuous fashion the narrative of the Chronicle. In particular, for the murder of Duncan he adopts in many of its details and incidents Holinshed's narrative of the murder of King Duffe by Donwald, who had conceived a hatred against the king, owing to the execution of some of Donwald's kinsmen for participation in sorcery against the king, and whose wife counselled him to the murder. In this part of the Chronicle also Shakespeare found warrant for Duncan's presence as a guest in Macbeth's castle; Lady Macbeth's instigation of the murder; the king's drunken chamberlains and their slaughter by Macbeth; and the suspicions caused by his over-acted horror on the discovery of the crime. Shakespeare also probably got the hint for Macbeth's remorse from still another part of the Chronicle, namely the story of King Kenneth III., who had secretly poisoned his nephew Malcolm. After the murder of Duncan and the flight of Malcolm and Donalbain, the Chronicler represents Macbeth as an able and vigorous ruler for the space of ten years out of the seventeen during which his reign lasted; whilst he enacted many "wholesome laws and statutes." This, of course, dramatic exigencies forbade Shakespeare to enter into. Holinshed goes on to narrate how Macbeth's guilty conscience urges him on to the murder of Banquo and his son. Nothing prospers with Macbeth after this murder; "every man began to doubt his own life." Macbeth causes the thanes of each shire to superintend the building of his new castle of Dunsinane, Macduff refuses to attend and resolves to go to England and invite Malcolm to claim the crown. Macduff's meeting with him is freely paraphrased by Shakespeare in the long scene iii. of Act IV. For the digression commonly called the "king's evil" scene (IV. iii. 140-159) Shakespeare probably turned to Holinshed's first volume, the History of England, where an account of Edward the Confessor's miraculous gifts is to be found. Many of the succeeding passages illustrate the last act of *Macbeth*, of course with the exception of the sleep-walking scene, which is wholly Shakespeare's invention. So, too, is the dialogue on the entry of Duncan into Macbeth's castle, the dagger scene, the Porter's scene, Macbeth's dialogue with the murderers, the banquet scene with its introduction of Banquo's ghost, the

great incantation scene of Act IV., the conversation between Lady Macduff and her son, the wonderful speeches of Macbeth to the Doctor, and to Seyton on the death of the queen during his last despairing stand against Malcolm and Macduff. The extracts from the Chronicles bearing on the plot of *Macbeth* may be found reprinted in almost every school edition of the play; and there are many specific references to Holinshed to be found in the notes on particular passages of the play.

With regard to the construction and general characteristics of the tragedy, the construction is outlined with great boldness and simplicity. The first three acts are the natural outcome of Macbeth's first encounter with the weird sisters; the last two are the like outcome of the second and chief meeting with them, *viz.* in the great incantation scene of Act IV. Thus the play naturally divides itself into two parts, each prefaced by an appearance of the weird sisters, (1) the temptation of Macbeth with the fatal "consequence" of the murders of Duncan and Banquo, (2) his confirmation in the "bloody bold and resolute" course which ends in his final doom. Hence the supreme importance of the supernatural element.

As in *Hamlet*, it is the fascination of the supernatural which explains in some measure the popularity of *Macbeth*, and raises the play to the height of dramatic sublimity. But this tragedy has in addition its own characteristics. It is much the shortest of the tragedies, as *Hamlet* is the longest. In its language we find those elements of compression, energy, rapidity, imagery, and even violence which are, speaking generally, absent from *Hamlet*. The two great characters are drawn on an almost superhuman scale. What one critic has aptly called "the solemn majesty of the ghost," in *Hamlet*, appearing in armour and standing silent in the moonlight at Elsinore is exchanged for the weird sisters, shapes of horror dimly seen in storm and tempest, or revealed by the glare of the cauldron in their dark cavern. It is exchanged for the ghastly face of the "blood-boltered" Banquo, staring on his murderer and pointing in triumph at his successor kings. The action of the play is almost fiery in its speed, hurrying on through the earlier scenes of the first Act to the great crisis of the murder of Duncan at the beginning of Act II; then, with some minor scenes, to the murder of Banquo in Act III; and only

pausing at the peaceful Court of Edward the Confessor to return to the final scenes which seal the doom of Macbeth. As already remarked, the play is the shortest of the great tragedies; but it does not give us any impression or feeling of brevity, but rather one of concentrated speed. As we peruse it or see it acted we almost feel as if the greyness of a Scottish moor and the mist and darkness of the Scottish atmosphere had settled down on the scenes. Most of these—at any rate most of the effective dramatic scenes—take place at night or in the dark. The fateful vision of the air-drawn dagger, the murder of Duncan, the murder of Banquo, the famous sleep-walking scene all take place at night. Lady Macbeth is fearful of the darkness and has light by her continually. When she speaks of the place of anticipated torment for her guilty and tortured soul, she uses the fearful expression, "Hell is murky." The weird sisters appear to Macbeth first in thunder and mist (I. iii.), and secondly in the gloom of a dark cavern (IV. i.). When the murder of Duncan is accomplished and the next day arrives, its light is "strangled" and darkness entombs the face of the earth. On the other hand, the darkness is not unrelieved. The play gives us also an impression of colour, but this is the colour of blood. The ideas and imagery of blood seem facing us continually. Putting aside the absurd episode of the "bleeding sergeant" and his gory romance of Macbeth's prowess in battle, we have Lady Macbeth praying the ill spirits to make thick her blood and stop up the access of remorse. We have the daggers of Duncan's unfortunate grooms "unmannerly breeched with gore"; their faces smeared; the skin of the murdered king "laced" with his blood; the murderer of Banquo appearing at the door of the banquet room with "blood upon his face"; we have Banquo the "blood-boltered"; we have Macbeth gazing on his bloody hands and Lady Macbeth ceaselessly rubbing hers to escape the smell of blood. And finally, as an eminent critic has put it, the most horrible lines in the whole tragedy are those of her shuddering and tortured cry: "Yet who would have thought the old man to have had so much blood in him?" It is, says Dr. Bradley, "as if the poet saw the whole story through an ensanguined mist, and as if it stained the very blackness of the night."

But the most potent agency in connection with the atmos-

phere of the tragedy is the influence of the weird sister scenes on the imagination, and I think Shakespeare so intended it. We have now to deal with his conception of the weird sisters, as the primary supernatural machinery of the tragedy.

Shakespeare never throughout the whole course of the tragedy calls these, his beings of "metaphysical aid," by the term "witches."<sup>1</sup> Throughout they are dignified, impressive, sexless beings, ministers of fate and the supernatural powers; just as he read of them in Holinshed as "women," "sisters," "weird sisters" and "ye Goddesses of destinie or els some Nymphes or Feiries endewed [*al. indued*] with knowledge of prophesie by their Nicromantickall science": and just as Holinshed found them in Wyntoun's *Orygynale Cronykil of Scotland*, vi. 18. 17-26 (*circ. 1424*):—

He thowcht, quhile he wes swa sythand,  
He sawe thre Wemen by gangend;  
And þai Wemen þan thowcht he  
Thre Werd Systrys mast lyk to be.  
þe fyrst he hard say gangand by,  
Lo yhondyr þe Thayne of Crombawchty.  
þe toþir Woman sayd agayne,  
Of Moraye yhondyre I se þe Thayne.  
þe þryd þan sayd, "I se þe Kyng."  
Al þis he herd in hys dremyng.

Shakespeare's weird sisters are essentially and wholly distinct from Middleton's "witches" or those of any other contemporary dramatist. But for his dramatic purposes he thought fit to endow them with such external resemblance to the witches of vulgar imagination as to be readily appreciated by his theatrical audiences. The hint for this he also found in Holinshed. After the death of Banquo, Macbeth is warned by "certeine *wisards*, in whose words he put great confidence, (for that the prophesie had happened so right which the three *eries* or Weird Sisters had declared vnto him) how that he ought to take heed of Makduffe" (Hol. II. *Hist. Scot.* 174). He becomes careless of compassing Macduff's death when "a certeine *witch*, whom hee had in great trust had told him that he should neuer be slaine with man born of anie woman, nor

<sup>1</sup> "*Witchcraft* celebrates Pale Hecate's offerings" (II. i. 51); and "black Hecate's offerings" (III. ii. 41) are merely references to right, and have nothing to do with the scheme of the tragedy.



vanquished till the wood of Bernane came to the castell of Dunsinane" (*ibid.*). Shakespeare utilised this hint to the full: but nevertheless it cannot be too strongly insisted on that his supernatural beings are not "witches." They are the "weird sisters" in I. v. 8 (Macbeth's letter); II. i. 20; III. iv. 133; IV. i. 136; "weird women" in III. i. 2; and "the sisters," simply, in III. i. 56,—all exactly as he found in Holinshed. It is quite immaterial that they may be or are called "witches," or are merely labelled with numbers in the stage directions of the Folio.

This may have been by Shakespeare's own direction, or it may not; I think not: but in any case it does not affect *his text*. He therein describes the sisters as wild in their attire, of withered feature and unearthly appearance, bearded, and with chappy [*i.e.* wrinkled] fingers and skinny lips (I. iii. 40, 41, 44, 45, 46). They have power to vanish into the air (I. iii. 79; V. 5; IV. i. 133). They are prophetesses and can look into the future (I. iii. 59, 78); and have more in them than mortal knowledge (I. v. 2); they are the instruments of darkness (I. iii. 124); of fate and metaphysical [*i.e.* supernatural] aid (I. v. 29); and are thus able to raise apparitions—their "master spirits" (IV. i. 63); the spirits that know all mortal consequence (V. iii. 4); the fiends that lie like truth (V. v. 43); the juggling fiends (V. vii. 48). On the other hand Shakespeare bestows on them *some* of those characteristic powers and attributes of mortal "witches" which were part of the demonology of his time. They have as "familiars" the cat, the hedge-pig and the somewhat mysterious "Harpie" (IV. i. 1, 2, 3). They raise a "charm" from ghastly ingredients in a cauldron (IV. i. *passim*); one of which is *witches'* mummy (which would seem to imply that mere earthly witches were creatures of a lower grade); they ride on the air (IV. i. 138); they can untie the winds, raise waves, lay corn, blow down trees and overturn castles and palaces (IV. i. 52-57). These may be assumed to be the attributes of the sisters as we find them in Shakespeare's authentic text. But the cauldron and its ingredients, no less than the bestowal of these witch-like powers and attributes, formed a necessary concession to the rising taste for melodramatic and spectacular incidents: it was not in itself essential to the raising of the apparitions which lured Macbeth on to his

doom—Shakespeare, in a word, to quote Professor Herford (Introduction to *Macbeth*, p. 161), “has blended the characteristics of all three [the weird sisters, the wizards and the certain witch of Holinshed] in his weird-sister witches . . . who speak a language which admits the extremes of sublimity and grossness, of mystic suggestion and realistic detail, the wild elemental poetry of wind and storm, and the recondite lore of the foul and noisome potencies of matter. The hideous imaginings of popular and academic demonology, so busily promoted by the king, are drawn upon without reserve; but we see them through an enchanted atmosphere.” If, then, we realise that these supernatural agents of the tragedy are only “witches” in so far as Shakespeare has endowed them for his dramatic purposes with certain characteristics of the demonology of his time, and that the sovereign factor in his conception is that of ministers of fate and supernatural aid, and that hence they should be uniformly styled “weird sisters,” as we find them in the play, and never “witches,” we shall have nearly arrived at the true conception of these characters as Shakespeare drew them. They are not, as Fleay and other critics have supposed, allied to the Norns of Scandinavian mythology. Nor did Shakespeare, as Spalding, in his *Elizabethan Demonology*, 1880, has attempted to show, replace Holinshed’s weird sisters or Goddesses of Destiny by the witches of common superstition, merely to endow them with command over the elements. They are creatures existing on a higher plane; and, again to quote Herford, “in the elemental poetry of wind and storm.”

Supernatural agency in *Macbeth* and its effect on the ultimate fate of Macbeth himself is not entirely confined to the weird sisters. The appearance of Banquo’s ghost in Act III. has given rise to certain interesting discussions (1) as to whether two ghosts are seen, *viz.* that of Banquo and that of Duncan; and (2) whether Banquo’s ghost should be represented bodily or be regarded as a mere hallucination on the part of Macbeth.

(1) Seymour in his *Remarks*, etc. (1805) appears to have been the first to think that two ghosts are seen, Duncan’s first, and afterwards that of Banquo; and chiefly on the ground that no new terror or “augmented perturbation” was

to be produced by the re-appearance of the same object in the same scene. Knight was strongly inclined to think that to make the ghost of Banquo return a second time at the moment when Macbeth wishes for the presence of Banquo is not in the highest style of art. Hunter also inclined to the opinion of those who thought that the ghosts of both Duncan and Banquo appeared at the banquet. But the preponderance of fact and sound opinion is in favour of Banquo's ghost alone. Forman, as we have seen, speaks with no uncertain sound in his *Book of Plays*. "The next night, being at supper with his noble men whom he had bid to a feaste to the whiche also Bamco should have com. . . . the ghoste of Banco came and sate down in his cheier be-hind him. And he turninge A-bout to sit down Again sawe the goste of banco." Forman makes no mention of the ghost of Duncan. Collier thought that the opinion that the second ghost was that of Duncan and not that of Banquo was not founded on a correct interpretation of the text. Dyce (*Remarks*, p. 197) is emphatic on the point: "It is certain," he says, "that the stage directions which are found in the early editions of plays were designed *solely for the instruction of the actors*, not for the benefit of the readers; and consequently, if Shakespeare had intended the ghost of Duncan to appear as well as the ghost of Banquo, he would no doubt have carefully distinguished them in the stage directions, and not have risked the possibility of the wrong ghost being sent on by the prompter. Secondly, it is certain that when Dr. Forman saw *Macbeth* acted at the Globe, the ghost of Duncan did *not* appear." And Grant White is equally emphatic: "That this first ghost is *Banquo's* is beyond a doubt; and that the second is also his, seems almost equally clear from like considerations of Macbeth's mental preoccupation with the recent murder, and the appearance of the ghost again upon a renewed bravadoing attempt to forestall suspicion by the complimentary mention of Banquo's name. To all which must be added Dr. Forman's testimony." I am not aware that the ghost of Duncan has ever been represented on the stage. (2) As to the actual representation of Banquo's ghost: we have already had Forman's evidence. No less emphatic is the stage direction of the Folio for what it is worth, "*Enter the ghost of Banquo and sits*

*in Macbeth's place.*" The poet Campbell considered that the idea of omitting the ghost of Banquo "was a mere crotchet, and a pernicious departure from the ancient custom. There was no rationality in depriving the spectator of a sight of Banquo's ghost merely because the company at Macbeth's table are not supposed to see it. . . . The stage-spectre of a dagger would be ludicrous; but not so is the stage-spectre of a man appearing to his murderer. Superstition sanctions the latter representation." Knight well remarks: "It is a piece of consummate art that Macbeth should see his own chair occupied by the vision of him whose presence he has just affected to desire." And Professor Wilson: "What could the audience have understood to be happening, without other direction of their thoughts than the terrified Macbeth's bewildered words? He never mentions Banquo's name—and nobody then sitting there then knew that Banquo had been murdered. . . . Shakespeare and his audience had no difficulty about one person's seeing what another does not—or one's *not* seeing, rather, that which another does . . . no difficulty about the bodily representation of Thoughts—the inward by the outward." And the practice of all recent distinguished actors such as Macready, Booth, Phelps, Irving and Tree would seem to give countenance to the theory that Shakespeare intended the actual representation of Banquo's ghost.

In this tragedy the supreme dramatic energy is concentrated upon the two great protagonists, who in their sublimity and importance dwarf all the other characters. Both Macbeth and Lady Macbeth have this element of sublimity; and both, in spite of the horrors for which they are responsible, inspire us with awe, and even to some extent with pity. Both have the same passion of ambition, and to that extent they are alike. Both are born to rule, and both are of proud and dominating temper. Their thoughts and aims are habitually of place and power—"solely of sovereign sway and masterdom," as Lady Macbeth puts it. Their ambition is not divided. They support and love one another, and they suffer together—almost to the end, even when they drift somewhat apart.

But the contrast between them, as drawn by the master dramatist, is almost as striking as the resemblance. When, for example, the murder of King Duncan is projected, it pro-

duces quite different effects on Macbeth and his wife. *Then* Lady Macbeth overshadows her husband, though afterwards she retires into the background, and Macbeth himself becomes the leading figure in the drama.

In considering Macbeth's character, in the first place it is absolutely wrong to look upon him as a half-hearted cowardly criminal, just as it is equally wrong to consider Lady Macbeth as wholly an unsexed "fiend." A striking characteristic of Macbeth is his undoubted courage,—what man dares he dares, *i.e.* in regard to all manifest and open dangers. We imagine him as a great warrior, rough and masterful, a man who inspires fear and admiration. He is not of a noble nature, like Hamlet or Brutus or Othello, but he has a strong sense of honour and the value of a good name. By temperament he is, as above remarked, exceedingly ambitious, and this feature in him is greatly strengthened by the influence of his wife. There is in him besides a much more vivid peculiarity, and when we appreciate this, I believe we have the key to Shakespeare's conception of his character. He is bold, he is ambitious, he is a man of action, but he is also, within limits, a man of imagination. Through his vivid imagination he is kept in touch with supernatural impressions, and is liable to supernatural fears. His better nature incorporates itself in images which alarm and terrify instead of speaking to him in the language of moral ideas and commands. These promptings of his better self—his "better part" as Shakespeare himself perhaps would say—seem to Lady Macbeth the creations of nervous fear, and are sometimes, as Coleridge said, referred by Macbeth himself to the dread of vengeance or the restlessness of insecurity. As we see in his soliloquies, his consciousness dwells chiefly among considerations of outward success and failure, while his inner being is convulsed by conscience. Hence he is unable to understand himself, just as Lady Macbeth is unable to understand him; and he is equally misunderstood by actors and critics who represent him as a cold-blooded, calculating, pitiless coward who shrinks from crime because it is dangerous and suffers afterwards because he is unsafe. In reality his courage is immense; he rushes from crime to crime, though his soul always conjures up shapes of terror and warns him that he is giving his "eternal jewel"

to the common enemy of man. Macbeth's imagination is excitable and intense, but it is narrow. It is not the noble and universal meditative imagination of Hamlet. The only things which stimulate his imagination are the thrills of sudden startling and supernatural fear. Manifest dangers leave him unmoved. What really appals him is the image of his own guilty heart or bloody deed, and by this he is wholly possessed. Look at the "horrid image" of Duncan's murder which unfixes his mind, and causes his hair to stand on end. This was not for fear of any consequences, nor because the deed was bloody. What holds him back is the hideous vileness of the deed as depicted by the power of his own imagination. Similarly, when the deed is done, he is mad with horror, but not the horror of detection. He has to be prompted to wash his hands, and get on his night-gown. What he thinks of is that he could not say "Amen," because his vivid imagination pictured his parched throat as the swift and immediate judgment of heaven on the crime. On the other hand, when his imagination is at rest, he is practical and self-controlled; for example, when in Act III. scene i. he skilfully obtains from Banquo the information necessary for the latter's murder.

After the murder of Duncan, Macbeth's character seems to harden, and we have no hope of his redemption. He is in blood stepped in too far. But the heart-sickness which comes from the perception of his crime is not his habitual state. This appears from two considerations. The consciousness of his guilt is stronger than the consciousness of failure, and it keeps him in a perpetual agony of restlessness. He cannot sleep. In the search for oblivion he must have ceaseless action. Next, his ambition, his love of power, are much too strong in him to permit him to resign the pride of place for which he has "put rancours in the vessel of his peace."✓ As an eminent critic has said, "The will to live is mighty in him." The forces which impelled him to aim at the crown now re-assert themselves, and he faces the world, desperate, undaunted, never acknowledging defeat. He will see the whole universe in ruins first, and he challenges fate to do her worst. It is this frame of mind and soul which decides him on the murder of Banquo. The fear is the fear of Banquo and the promise of his kingdom to Banquo's issue. The dead man will not haunt him perhaps

if the deed is done by other hands; it is done, and all the horror of Duncan's murder returns in the banquet scene. But this horror has now less power, and Macbeth has more will. He faces the image of terror, and when it is gone, he is "a man again." His hardening conscience is now quite seared, he cannot turn back, and he himself goes to seek the weird sisters. He must beware Macduff, but he suspects no double meaning in their words, and he will not spare Macduff or any of his kin. Nothing but savage destruction will quiet his inward fever, and he proceeds to murder Macduff's innocent wife and children. He becomes an open tyrant, and his country sinks beneath his yoke. And yet he never quite loses some measure of our sympathy. This perhaps arises from our admiration of the sublime courage of the born soldier, with which, when cheated of his last hope, he faces earth and hell and heaven.

Just as the first half of *Macbeth* is greater and more intensely interesting than the second, so in that first half is Lady Macbeth the greatest and most commanding personality. In fact, she is the most awe-inspiring figure in the whole gallery of Shakespeare's mighty creations. As we have already seen, she has many qualities in common with her husband; but she is sharply distinguished from him in the main by her inflexibility of will, which seems in her to dominate all morality, feeling and conscience alike. She links will to deed: there is no line of demarcation between them. She immediately assumes the direction of affairs when her victorious husband returns, and impels him to the deed of murder by the sheer force of her will and her over-mastering self-control. Consequences, which have such meaning for Macbeth himself, have none for her, and her undaunted courage sweeps him off his feet. She is to "bring forth men children only." Even after the horror of Duncan's murder, after the appearance of Banquo's ghost, her self-control is unimpaired. From beginning to end, although she makes slips in acting her part, as e.g. in not showing any natural feeling in her remark to Banquo after the discovery, "What, in our house?" she never complains, she stands by her husband till the end, but never asks his help: she is self-sufficient, self-centred, self-controlled, like the great author of her creation himself. She never by word or look

betrays her husband, even if she unconsciously says too much in her sleep-walking scene. Yet even in the earlier part of the tragedy, we can detect certain traces of feminine weakness and human feeling which perhaps account for her final breakdown. Her over-mastering force of will was exerted to overcome not only her husband's reluctance, but also some inward resistance in herself. This is clear from her impatient utterance of the famous lines: "Had he not resembled My father as he slept, I'd done it"; and she had to nerve herself with wine in order to produce the necessary courage to go through her part. In the utterance of the dreadful lines "I have given suck . . . had I so sworn as you have done to this" (I. vii. 54-59), and whilst we imagine her voice rising to the height of an hysterical scream, as Mrs. Siddons is indeed reported to have given the passage, we can still detect the unconquerable will overpowering the weakness of the woman.

As compared with Macbeth she has little or no imagination. At the most terrible crises of the action things remain for her exactly as they were. Her mind is merely realistic and matter of fact. For instance, the chance that the old king would sleep sound after his journey to Inverness for her is simply a fortunate circumstance, for Macbeth it is attended with thoughts of horror. The weird sisters do not strike her imagination in the least, except perhaps as factors in the execution of her fixed purpose in attaining to place and power. Sympathy in Nature with her purpose is not for her: unlike Macbeth, she would never think of bidding the solid earth not hear "her steps which way they walk." The noises in the castle before and during the murder for her are simple facts and are referred to their true sources. The knocking at the gate merely comes from the "south entry." The blood on Macbeth's hands merely suggests the sharp taunt that she "shames to wear heart so white": the blood is only a "filthy witness." Many weird passages show her practical and matter-of-fact mind: none more so than the ghastly and realistic "Yet who would have thought the old man to have had so much blood in him?" It has been aptly remarked that it is this want of imagination which in the end is fatal to Lady Macbeth, because she does not foresee the inward consequences which at once reveal themselves in her husband, and afterwards



in herself. Consequently her character develops on lines contrary to those which we have followed in the character of Macbeth. When the murder is done, the discovery of its hideousness, as she sees it in the faces of the guests, comes to her with the shock of a sudden disclosure, her woman's nature gives way, and begins to sag. Her "tenement of clay" is "o'er-informed." The first hint of this seems to be indicated by Shakespeare when she faints and is carried out. Incidentally, I am of opinion that she is meant really to faint, though many authorities hold to the contrary. She never expected to take part in the gross reality of the murder, she never expected to be obliged to carry back the daggers, to see the bloody corpse of the old king and to smear the faces of the grooms. But Macbeth's agony had alarmed her, and she was compelled to complete his unfinished task. She has gone through the ordeal of the discovery, she realises the horror and suspicion excited by the murder, which she had before refused to do; and it seems perfectly natural that, being a woman, the inevitable reaction should come, and overtaken nature give way.

When later on we find her as queen, the pride of place has gone. She is utterly disillusioned and weary with want of sleep. She has thrown away all and gained nothing; "the stem of her being seems to be cut through," as one eminent writer has put it.

Macbeth now steps into the foreground, and she retires. Her powerful will is still there, but it is only in the banquet scene that she makes any effort to exercise it; in that grave emergency her strength and ascendancy return, as by a *tour de force*, to prevent Macbeth betraying himself, and she succeeds in turning him from this at least. But this is her final effort and she retires from the action. We only learn from her pitiful words in the sleep-walking scene that she has even heard of the vilest crime of all, the slaughter of the innocent Lady Macduff and her children. That pitiful cry, "The Thane of Fife had a wife, where is she now?" shows that Lady Macbeth is still a woman; it shows that as a woman she can still feel for a murdered woman; it is, as Professor Wilson has nobly put it, "a touch of nature from Shakespeare's profound and pitiful heart." Lady Macbeth is now alone in her misery,

drifting apart from her husband, sinking slowly down to the inevitable end. She cannot bear darkness and she "has light by her continually." Her nature, not her unbending will, gives way; and it quite accords with her character that her own hand cuts short the agony of her life.

From the banquet scene till the end we involuntarily think of her less as the instigator of murder than as a woman with much that is grand in her nature and much that is piteous. Strange as the statement may appear, and it is no new idea, she is, according to her lights, a perfect wife. She gives her husband of her best. She admires him and thinks him a great man for whom the kingdom is the only proper sphere. She despises what she thinks is his weakness, but she never despises him. Her ambition, both for him and for herself, was fatal to him; much more so than the prophecies of the weird sisters; but even when she instigated him to murder, she believed that she was helping him to do what he only lacked the nerve to attempt.

## **MACBETH**

## DRAMATIS PERSONÆ

DUNCAN, *King of Scotland.*

MALCOLM,  
DONALBAIN, } *His Sons.*

MACBETH,  
BANQUO, } *Generals of the King's Army.*

MACDUFF,  
LENOX,  
ROSSE,  
MENTETH,  
ANGUS,  
CATHNESS, } *Noblemen of Scotland.*

FLEANCE, *Son to Banquo.*

SIWARD, *Earl of Northumberland, General of the English Forces.*

YOUNG SIWARD, *his Son.*

SEYTON, *an Officer attending on Macbeth.*

BOY, *Son to Macduff*

AN ENGLISH DOCTOR.

A SCOTCH DOCTOR.

A SOLDIER.

A PORTER.

AN OLD MAN.

LADY MACBETH.

LADY MACDUFF.

GENTLEWOMAN *attending on Lady Macbeth.*

HECATE, *and three Witches.*

*Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants,  
and Messengers.*

*The Ghost of Banquo, and other Apparitions.*

SCENE: *In the end of the Fourth Act, in England; through  
the rest of the play, in Scotland.*

# MACBETH

## ACT I

### SCENE I.—*An open place.*

*Thunder and lightning. Enter three WITCHES.*

- 1 *Witch.* When shall we three meet again,  
In thunder, lightning, or in rain?  
2 *Witch.* When the hurlyburly's done,  
When the battle's lost and won.

1. *again,*] *again?* F 1; *again* Hanmer. 2. *or*] *and* Hanmer, Capell.

SCENE I. . . . *Enter three Witches.*] This scene is probably spurious. No dramatic interest or object is gained by its introduction. The dignity and impressiveness of the opening tragedy is fully secured by the sudden appearance of the weird sisters at 1. iii. 39. The references to "Graymalkin" and "Paddock" are simply "conveyed" from the great scene, iv. i.; and the oft-quoted line 11, "Fair is foul, and foul is fair," merely reproduces and distorts the opening remark of Macbeth, 1. iii. 38. See the Introduction hereon.

1. *again,*] There is little reason for changing, with Hanmer, the punctuation of the Folio. The idea of the passage would seem to be, When shall we meet again? When we do meet, shall it be in such disturbance of the elements as the present? Hanmer also reads "and" for the *or* of the Folio in line 2, no doubt on the ground that there could not be a question as to *which* of the three the sisters should meet in; but the point is of the smallest importance.

3. *hurlyburly*] uproar, tumult, confusion; especially the tumult of sedition or insurrection. Cotgrave's French Dictionary (1611) gives, "Grabuge: f.

*A great coyle, Stirre, garboyle, turmoyle, hurly-burly."* We find in Halle's *Chronicle* (1548), Henry VIII., 231 a, "In this tyme of insurrection, and in the rage of *horley borley*." And in Golding's Ovid, ix. 510 (ed. Rouse, 1904), "and through this part all love of theyrs seditiously increast A *hurly-burly*" (of the gods). In the *Variorum* of 1821 Henderson quotes Henry Peacham's *Garden of Eloquence*, 1577: "Onomatopoeia, when we invent, devise, fayne, and make a name intimating the sound of that it signifieth, as *hurly burly* for an *uprora* and *tumultuous stirre*." See the article in the Oxford Dict. The word occurs in Marlowe and Nashe's *Dido, Queen of Carthage*, iv. i. 10:—

"I think it was the devils' revelling night,

There was such *hurly-burly* in the heavens."

And Shakespeare himself uses it as an adjective in 1 *Henry IV.* v. i. 78: "*hurlyburly* innovation." The simple "hurly" occurs in *King John*, iii. iv. 169, "Methinks I see the *hurly* all on foot"; and 2 *Henry IV.* iii. i. 25, "that with the *hurly* death itself awakes."

3 *Witch.* That will be ere the set of sun. 5  
 1 *Witch.* Where the place?  
 2 *Witch.* Upon the heath.  
 3 *Witch.* There to meet with Macbeth.  
 1 *Witch.* I come, Graymalkin!  
*All.* Paddock calls.—Anon!—  
 Fair is foul, and foul is fair: 10  
 Hover through the fog and filthy air. [*Exeunt.*]

SCENE II.—*A camp near Fores.*

*Alarum within. Enter KING DUNCAN, MALCOLM, DONALBAIN, LENOX, with Attendants, meeting a bleeding Captain.*

*Dun.* What bloody man is that? He can report,  
 As seemeth by his plight, of the revolt  
 The newest state.

5. the] om. Pope. 7. to meet with Macbeth] I go to meet Macbeth Pope;  
 to meet with great Macbeth Capell. 9-10. Paddock . . . fair] two lines, Pope;  
 one line, Ff. 9. calls.—Anon!—] Rowe and Capell, substantially; calls  
 anon: Ff.

SCENE II.

*Duncan]* Capell; *King F* 1. *Captaine]* Ff; *Sergeant* Camb. Edd.

8. *Graymalkin* [/] or *Grimalkin*, a grey cat; with the toad, a common witches' "familiar." Compare the "brinded cat" of *iv. i. 1*. "*Malkin*" is a diminutive of *Mary*. "Upton observes," says Steevens, "that to understand this passage we should suppose one familiar calling with the voice of a cat, and another with the croaking of a toad."

9. *Paddock]* a toad. *The Promptorium Parvulorum* (ed. Way, 1843-65), p. 376, has "*Paddock, tooode, Bufo.*" The word is still found in provincial English. In *Reginald Scot's Discoverie of Witchcraft* (ed. 1584), bk. i. ch. iv., we find "Some say they can keepe diuels and spirits in the likenesse of todes and cats." But *Cotgrave's Dict.* seems to regard the word as equivalent to *grenouille*, a frog, and not to *crapaud*, a toad. And this appears to have been the usage in the North of England, at any rate. *Furness, Jr., New Variorum Macbeth* (ed. 2), quotes from *Topsell, History of Serpents* (1608, p. 187, 1658, p. 725), referring to the "*Paddock or crooked back Frog*"—"It is not altogether mute, for in time of perrill . . .

they have a crying voyce, which I have often times proved by experience."

10. *Fair . . . fair:]* Farmer pointed out the proverbial character of this phrase, and quoted *Spenser's Faerie Queene*, *iv. viii. 32*: "Then faire grew foule, and foule grew faire in sight." Shakespeare had certainly read the *Faerie Queene*; and as he had used the phrase at the authentic opening of his play, *viz. i. iii. 38*, it was easy for the interpolator to "convey" it into the first scene. *Marlowe* has the expression in his *Tamburlaine*, Part I. line 1917 (ed. *Tucker Brooke*, 1909): "*Faire; is too foule an epithite for thee.*"

SCENE II.

This scene is most certainly spurious. The arguments for this view will be found in the Introduction.

The Folio in its stage-direction has "*Enter King . . . meeting a bleeding Captaine*—no doubt the "*Sergeant*" of line 3.

3. *sergeant]* Steevens says, "*Holinshed mentions, in his account (Hist. Scot. ii. 168 b, ed. Boswell-Stone, p. 19), of Makdowald's rebellion that the King*

*Mal.*

This is the sergeant,

Who, like a good and hardy soldier, fought

'Gainst my captivity.—Hail, brave friend!

5

Say to the king the knowledge of the broil,

As thou didst leave it.

*Cap.*

Doubtful it stood;

As two spent swimmers, that do cling together

And choke their art. The merciless Macdonwald

(Worthy to be a rebel, for to that

10

The multiplying villainies of nature

Do swarm upon him) from the western isles

Of Kernes and Gallowglasses is supplied;

7. *Doubtful*] *Doubtful long* Pope; *Doubtfully* Steevens (1793). 10. *for to that*] *for, to that*, Capell. 13. *Gallowglasses*] *Gallowgrosses* F 1.

sent a *Sergeant at arms* to bring up the chief offenders to answer the charges preferred against them, but the latter misused and slew the messenger. Shakespeare just caught the name from Holinshed, but disregarded the rest of the story." With the exception of the material fact that it is the interpolator—generally supposed to be Middleton—and not Shakespeare who is responsible for the "bleeding Sergeant," or "bleeding Captaine," Steevens is possibly correct.

3, 5, 7. If it were worth while trying to emend the imperfect metre, the conjectures of Pope, Hanmer, Steevens, and Walker are perhaps as good as any.

5. *my captivity*] It is difficult to understand what is meant by this, unless on the theory of a careless blunder of the interpolator of the scene. It may have been suggested by a reference in Holinshed (*Hist. Scot.* ii. 168, Boswell-Stone, p. 20) to Makdowald who "by meere force tooke their Captaine Malcolme, and after the end of the battell smote off his head." But this is not King Duncan's son, and it refers to an earlier phase of the revolt. Case thinks it means "resisted (or helped to defeat) an attempt to take me prisoner."

6. *broil*] Compare *1 Henry IV.* i. i. 3: "new broils"; and *Othello*, i. iii. 87: "feats of broil and battle."

7-23. This passage can only be characterised as a corrupt piece of bombast, the metre of which it would be useless to attempt to improve.

7-9. *Doubtful . . . art*] We may

compare Kyd's *Spanish Tragedie*, i. ii. 63 (ed. Boas, 1901):—

"In all this turnioyle three long  
houres and more,

The victory to neither part in-  
cline."

9. *Macdonwald*] Holinshed's form is Makdowald. See note to line 5 *ante*.

13. *Kernes and Gallowglasses*] See Holinshed (*Hist. Scot.* ii. 168, Boswell-Stone, p. 20). The "kern" was a light-armed Irish foot-soldier; one of the poorer class among the "wild Irish," from whom such soldiers were drawn. The word is also used in a collective sense as a troop or band of foot-soldiers: see Spenser's *View of the State of Ireland*, 1596 (ed. Collier, vol. v. p. 361), "with a terrible yell . . . which is the very image of the Irish hubbub, which their kerne use at their first encounter." "Gallowglasses" were Irish horsemen armed with very sharp axes. The Oxford Dict. defines the gallowglass as "one of a particular class of soldiers or retainers formerly retained by Irish chiefs," and quotes *State Papers Henry VIII.* (c. 1515) ii. 5, "500 sperys, 500 gallowglasseis, and 1000 kerne." Coke, *Inst.* iv. 358, defines "Gallowglasses, equites triarii qui securibus utuntur acutissimis. Kernes sunt pedites qui jaculis utuntur." Both words occur in *2 Henry VI.* iv. ix. 26, "A puissant and a mighty power Of gallowglasses and stout kerns"; "kerns" occurs in this play, i. ii. 30 and v. vii. 17; also in *2 Henry VI.* iii. i. 310, 361, 367; and

And fortune, on his damned quarrel smiling,  
 Show'd like a rebel's whore: but all's too weak; 15  
 For brave Macbeth (well he deserves that name),  
 Disdaining fortune, with his brandish'd steel,  
 Which smok'd with bloody execution,  
 Like valour's minion, carv'd out his passage,  
 Till he fac'd the slave; 20  
 Which ne'er shook hands, nor bade farewell to him,  
 Till he unseam'd him from the nave to the chaps,  
 And fix'd his head upon our battlements.

Dun. O valiant cousin! worthy gentleman!

14. *quarrel*] Hanmer (Warburton and Johnson); *quarry* Ff. 21. *Which ne'er*] (*new'r*) F 1; *Who ne'er* Pope; *And ne'er* Capell. 22. *nave*] *nape* Hanmer (Warburton). *chaps*] Reed (1803); *chops* Ff.

*Richard II.* II. i. 156. Richard Stanishurst in his Introduction to Holinshed's *Irish Historie* (p. 45 a), speaking of the diverse degrees of the "reteiners" of the Irish nobles, says: "Of the third degree is the kerne, who is an ordinarie souldier, vsing for weapon his fword and target, and sometimes his peece, being commonlie so good markmen as they will come within a score of a great castell. Kerne signifieth (as noble men of deepe judgement informed me) a shower of hell, because they are taken for no better than for rakehels, or the diuels black gard, by reason of the stinking sturre they keepe, wheresoeuer they be.

"The fourth degree is a gallowglasse, vsing a kind of pollax for his weapon. These men are commonlie weieward rather by proffession than by nature, firm of countenance, tall of stature, big of lim, burlie of body, well and stronglie timbered, cheeflie feeding on beefe, porke and butter."

14. *quarrel*] This, the emendation of Hanmer, inasmuch as it occurs in the corresponding passage in Holinshed, and is much more appropriate to the context, may be regarded as certain. But Thirlston, in support of "quarry," compares *Midsummer Night's Dream*, II. ii. 150: "And you sat smiling at his cruel prey"; and thinks that "it is merely an instance of the word denoting the result or object of an action coming to be used for the action itself"; and he explains it as meaning "carnage" (*Notes and Queries*, 9th series, III. 223; v. 62). He also thinks it is in keeping with the epithet "mer-

ciless" as applied to Macdonwald. The Clar. Edd. point out that Fairfax, in his translation of Tasso's *Gerusalemme Liberata*, entitled *Godfrey of Bulloigne, or Jerusalem Delivered*, uses "quarry" [bk. xi. st. 28; bk. xviii. st. 58] as well as "quarrel" [bk. vii. st. 103; bk. xx. st. 65] for the square-headed bolt of a cross-bow. The Folio printers, therefore, may readily have printed *quarrel* as *quarry*.

21. *shook hands*] "As the text stands," say the Clar. Edd., "the meaning is, Macdonwald did not take leave of, nor bid farewell to his antagonist, till Macbeth had slain him"; and for "shake hands" in this sense they compare Lyly's *Euphues* (ed. Arher, 75), "You haue made so large profer of your seruice, and so faire promises of fidelitie, that were I not ouer' charie of mine honestie, you woulde inueigle me to *shake hands* with chastetie." But the text here is worthlessly corrupt, if not indeed carelessly composed in the first instance. See Introduction.

22. *nave*] navel, but not so used elsewhere. The words were probably confused in Elizabethan English. See Massinger's *Parliament of Love*, II. iii.: "His body be the *nave*l to the wheel," etc. Hanmer's "nape" is quite unconvincing, and the bombast of the passage is probably a reminiscence of Marlowe and Nashe's *Didio. Queen of Carthage*, II. i. 256 (quoted by Steevens):—

"Then from the navel to the throat  
 at once  
 He ript old Priam."

24. *cousin*] Macbeth and King Dun-



*Cap.* As whence the sun 'gins his reflection, 25  
 Shipwracking storms and direful thunders break,  
 So from that spring, whence comfort seem'd to come,  
 Discomfort swells. Mark, king of Scotland, mark :  
 No sooner justice had, with valour arm'd,  
 Compell'd these skipping Kernes to trust their heels, 30  
 But the Norweyan lord, surveying vantage,  
 With furbish'd arms, and new supplies of men,  
 Began a fresh assault.

*Dun.* Dismay'd not this  
 Our captains, Macbeth and Banquo ?

*Cap.* Yes ;  
 As sparrows eagles, or the hare the lion. 35  
 If I say sooth, I must report they were  
 As cannons overcharg'd with double cracks ;  
 So they  
 Doubly redoubled strokes upon the foe :  
 Except they meant to bathe in reeking wounds, 40  
 Or memorise another Golgotha,

26. *Shipwracking*] Ff. *thunders break,*] Pope; *thunders*: F 1; *thunders breaking* Ff 2-4. 28. *Discomfort swells*] *Discomforts well'd* Johnson (Thirlby conj.); *Discomfort wells* Capell. 33, 34. *Dismay'd . . . Banquo?* verse in Pope; prose in Ff. 34. *Macbeth*] *brave Macbeth* Hammer. 34, 35. *Yes*; . . . *lion*] so in Pope; two lines in Ff, *viz.*: *Yes . . . Eagles* and *Or . . . Lyon* 37. *overcharg'd with*] *overcharg'd*; with Theobald. 38. *So they*] a separate line in Steevens and Camb. Edd. Begins l. 39 in Ff.

can, it will be remembered, were both grandsons of King Malcolm. See note on l. iv. 58 *post*.

26. *break*] Pope's emendation for the omitted word in the Folio seems to be commonly accepted, and is perhaps as good as any which can be suggested. See the note on l. vii. 25 *post*.

31. *surveying vantage*] Compare *Richard III.* v. iii. 15: "Let us *survey* the *vantage* of the field." The meaning resembles that of "peruse" in such expressions as "Out, some light horsemen, and peruse their wings" (*1 Henry VI.* iv. ii. 43).

33, 34. Duncan's speech is printed as prose in the Folio. The Clar. Edd. think that "the verse may be made regular by pronouncing 'captains' 'capitains,' as in *3 Henry VI.* iv. vii. 30: 'A wise stout *captain*, and soon persuaded.'" Possibly; but the line in *3 Henry VI.* is in all probability the work of Greene and not of Shakespeare. The word "captain" occurs in numer-

ous authentic passages in Shakespeare, and in no one of these is it other than a dissyllable. The faulty line is only on a par with others in this interpolated scene.

37. *overcharg'd with . . . cracks*] This is indeed "an awkward phrase," as the Clar. Edd. remark, and we may be quite certain that Shakespeare is not the author of it.

39. *Doubly redoubled*] With this may be compared—in fact, I believe it to be "conveyed" from—*Richard II.* l. iii. 80:—

"And let thy blows *doubly redoubled*,

Fall like amazing thunder," etc.

But the phrase was common enough with the Elizabethans. Spenser, *e.g.*, has it in the *Faerie Queene*, ii. vi. 30: "And doubling all his powers, redoubled every stroke."

41. *memorise . . . Golgotha*] "memorised" occurs only in *Henry VIII.* iii. ii. 52, a scene which is probably

I cannot tell—

But I am faint, my gashes cry for help.

*Dun.* So well thy words become thee, as thy wounds :

They smack of honour both.—Go, get him surgeons. 45

[*Exit Captain, attended.*]

*Enter* ROSSE.

Who comes here?

*Mal.* The worthythane of Rosse.

*Len.* What a haste looks through his eyes !

So should he look that seems to speak things strange.

*Rosse.* God save the king !

*Dun.* Whence cam'st thou, worthythane?

*Rosse.* From Fife, great king, 50

Where the Norweyan banners flout the sky

42. *tell*—] Rowe; *tell*: Ff. 46. *Who*] *But who* Pope; *Who is't* Steevens conj. *here ?* *here now ?* Keightley. *Enter Rosse*] . . . and *Angus* (after line 45) Ff; (after *strange* in line 48) Dyce. 47-9. *What . . . king !*] as in Ff; in Hammer two lines ending *look king !* 47. *a haste*] F 1; *haste* Rowe. 48. *seems*] *teems* Johnson conj.; *comes* Collier (ed. 2).

Fletcher's (or Massinger's) work; and "Golgotha" only in *Richard II.* iv. i. 144. Middleton, the probable and generally accepted interpolator of the pseudo-Shakespearean scenes in *Macbeth*, was working for the King's company of players from 1613 to 1623 or so; and, as *Henry VIII.* under the title of *All is True*, was produced in 1613, he may have taken the word from that play.

45. *Enter Rosse*] The stage-direction of the Folio adds *and Angus*, and I see no reason for leaving out *Angus* as many editors do, on the ground that *Ross* alone is addressed by *Duncan*. *Donalbain* is on the stage and he does not speak at all. It must be remembered (as Liddell, *Macbeth*, *ad loc.*, well points out) that the stage-direction "Enter," etc., means, "begins to take part in the action, and not necessarily in the dialogue." The strong probability is that the interpolator of this scene was careless and indifferent as to whether *Angus* was "superfluous" or not. Steevens says, "As *Ross* alone is addressed, or is mentioned, in this scene and as *Duncan* expresses himself in the singular number, as in line 49, *Angus* may be considered as a superfluous character. Had his present appearance been designed, the King would naturally have taken some notice of him." As pointed out in the Intro-

duction, this is only another argument against the authenticity of the scene.

47. *looks through*] Compare III. i. 127 *post*.

48. *seems*] There is no sufficient warrant for altering the Folio reading, though Johnson remarks: "Shakespeare undoubtedly said *teems*, i.e. like one big with something of importance." Probably the meaning is simply, "holds himself out," "puts himself forward," "is about to speak things strange," "whose appearance corresponds with the strangeness of his message." Compare I. v. 30 *post*; and I *Henry IV.* III. ii. 162: "How now, good Blunt, thy looks are full of speed."

51. *flout*] mock. Compare *Midsummer Night's Dream*, III. ii. 327: "Why will you suffer her to flout me thus?" Malone quotes *King John*, v. i. 72: "Mocking the air with colours idly spread"; and explains: "The meaning seems to be, not that the Norwegian banners proudly insulted the sky; but that, the standards being taken by *Duncan's* forces, and fixed in the ground, the colours idly flapped about, serving only to cool the conquerors, instead of being proudly displayed by their former possessors." But "flout the sky," as the *Clar. Edd.* aptly remark, "seems better suited to the banners of a triumphant or defiant host."

And fan our people cold.  
 Norway himself, with terrible numbers,  
 Assisted by that most disloyal traitor,  
 The thane of Cawdor, began a dismal conflict; 55  
 Till that Bellona's bridegroom, lapp'd in proof,  
 Confronted him with self-comparisons,  
 Point against point, rebellious arm 'gainst arm,  
 Curbing his lavish spirit: and to conclude,  
 The victory fell on us;—

*Dun.* Great happiness! 60

*Rosse.* That now

Sveno, the Norways' king, craves composition;  
 Nor would we deign him burial of his men  
 Till he disbursed at Saint Colme's inch  
 Ten thousand dollars to our general use. 65

58. *point, rebellious arm*] Ff; *point rebellious, arm* Theobald.

54. *traitor*] According to Holinshed (ii. 171 a) "the thane of Cawdor" was "condemned at Fores of treason against the King committed"; but Holinshed makes no mention of his having assisted the Norwegian invaders. The interpolator here merely expanded the hint which he obtained from i. iii. 111-116 *post*.

56. *Bellona's bridegroom*] Apparently Macbeth, as representing the god of war. But Shakespeare knew that "the fire-eyed maid of smoky war" (1 *Henry IV.* iv. i. 114) was not a bride. It is highly improbable that he could have written this inconsistent passage. Chapman, in his fifth book of the *Iliad*, speaks of Bellona as the *mate* of Mars, not, perhaps, necessarily implying that she was his *bride*.

56. *lapp'd in proof*] i.e. clad in armour of proof—approved or tested. Compare *Richard III.* ii. i. 115:—

"how he did lap me  
 Even in his own garments."

57. *Confronted . . . self-comparisons*] that is, faced him with equal courage and skill; "gave him a Roland for his Oliver," as Craig says.

59. *lavish*] i.e. in insolence. Compare 8 *Henry IV.* iv. iv. 63 (the King speaking of the Prince):—

"When rage and hot blood are his  
 counsellors,  
 When means and *lavish* manners  
 meet together."

61. *That now*] A not infrequent construction with the dramatists. Com-

pare i. vii. 8, ii. ii. 7, ii. ii. 23, iv. iii. 6, 82 *post*.

62. *Sveno*] "The irregularity of the metre induces me," says Steevens, "to believe that *Sveno* was only a marginal reference, thrust into the text, and that the line originally read 'That now the Norways' king craves composition.' Could it have been necessary for Rosse to tell Duncan the name of his old enemy, the King of Norway?" The irregularity of metre, no less than the mention of *Sveno*, is merely due to the haste and carelessness of the interpolator.

64. *Saint Colme's inch*] Steevens says, "Colmes' is here a dissyllable. *Colmes'-ynch*, now called Inchcomb, is a small island lying in the Frith of Edinburgh, with an Abbey upon it, dedicated to St. Columb, called by Camden *Inch Colm*, or *The Isle of Columba*. Some editors, without authority, read 'Saint Colmes'-kill Isle,' but very erroneously, for *Colmes' Inch* and *Colm-Kill* are two different islands, the former lying on the eastern coast, near the place where the Danes were defeated, the latter in the western seas, being the famous Iona, one of the Hebrides." Compare Holinshed (*Hist. Scot.* ii. 170 b, Boswell-Stone, p. 22): "They that escaped and got once to their ships, obtained of Makbeth for a great summe of gold, that such of their friends as were slaine at this last bickering, might be buried in saint Colmes Inch."

65. *dollars*] The Clar. Edd. remind

*Dun.* No more that thane of Cawdor shall deceive  
Our bosom interest.—Go, pronounce his present death,  
And with his former title greet Macbeth.

*Rosse.* I'll see it done.

*Dun.* What he hath lost, noble Macbeth hath won.

70  
[*Exeunt.*]

### SCENE III.—A heath.

*Thunder. Enter the three Witches.*

1 *Witch.* Where hast thou been, sister?

2 *Witch.* Killing swine.

3 *Witch.* Sister, where thou?

1 *Witch.* A sailor's wife had chestnuts in her lap,  
And mounch'd, and mounch'd, and mounch'd: "Give me,"  
quoth I:—

"Aroint thee, witch!" the rump-fed ronyon cries.

5

67. *bosom interest*] *bosom trust* Capell conj.    *Go*] om. Capell conj.

### SCENE III.

5. *Give . . . I:]* so in Pope; a separate line in FF.    6. *Aroint thee,]*  
*Aroynt thee, F 1.*

us that "a great anachronism is involved in the mention of dollars here. The dollar was first coined about 1518, in the Valley of St. Joachim, in Bohemia, whence its name, 'Joachim's-thaler'; 'thaler,' 'dollar.'" But Shakespeare is not responsible on this occasion.

### SCENE III.

SCENE III.] The initial thirty-seven lines of this scene are undoubtedly interpolated. See the Introduction.

2. *Killing swine*] Steevens quotes from *A Delection of Damnable Driftes practized by Three witches etc. arraigned at Chelmsford in Essex, 1579*: "Item, also she came on a tyme to the house of one Robert Lathburie . . . etc. who, dislyking her dealyng sent her home empty; but presently after her departure, his hogges fell sick and dead, to the number of twentie."

6. *Aroint thee*] Obviously taken by the interpolator of this part of scene iii. from *King Lear*, III. iv. 129; "and aroint thee, witch, aroint thee"; the only other passage where the word seems to occur. The Oxford Dict. states that the origin of the word is

unknown, though it has been the subject of numerous conjectures. Ray, in his *North Country Words*, 1691, thus explains: "Ryntye, by your leave, stand handsomly"; as "'Rynt ye you, witch,' quoth Bessie Locket to her mother; Proverb: Cheshire." Thoresby, *Letter to Ray*, 1703 (*Yorkshire Words*), has "Ryndta, used to cows to make them give way and stand in their stalls." "This proverbial saying," remarks Halliwell, *Dict. of Archais and Provincial Words*, "positively connects rynt with aroint, and Wilbraham informs us that 'rynt thee' is an expression used by milkmaids to a cow when she has been milked, to bid her get out of the way, which is more likely to be correct than Ray's explanation." I see no reason to doubt the validity of Halliwell's explanation. Douce, *Illustrations of Shakespeare* (1807), vol. i. p. 371, (1839), p. 228, thinks that the word signifies away! *run!* and that it is of Saxon origin: "the glossaries supply *ryne* for running; and in the old Icelandic, *runka* signifies to agitate, to move." The word may have some relation to the north-country and Scottish word *run*, a term applied in con-

Her husband's to Aleppo gone, master o' the Tiger :  
But in a sieve I'll thither sail,  
And like a rat without a tail ;

tempt to an old woman : "an old runt, *vetula* "; and "vetula, an old woman" (Coles's *Latin and English Dictionary*, 1679).

6. *rump-fed*] According to Steevens this means "fed on offals," *rumps* having been formerly among the low perquisites of the kitchen, which were sold or given away to the poor. Compare "bean-fed," *Midsummer Night's Dream*, II. i. 45. Steevens quotes *The Book of St. Albans* (among the "proper terms used in keepyng of Haukes"), "The hauke tyreth upon *rumps*." In Ben Jonson's *Staple of News*, II. i., we find:—

"And then remember meat for my  
two dogs;

Fat flaps of mutton, kidneys, *rumps*  
of veal,

Good plenteous scraps."

And in Beaumont and Fletcher's *Wit  
at Several Weapons*, II. iv. 35:—

"To take your belly out with shoulder  
fees,

With kidnies, *rumps*, and cues of  
single beer."

Nares, *Glossary*, understands the expression to mean "fat-bottomed; fed or fattened in the *rump*." "It is true," he says, "that fat-flaps, kidneys, *rumps*, and other scraps were among the low perquisites of the kitchen; . . . but in such an allusion there would have been little reason to prefer *rumps*; scrap-fed would be more natural, and kidney-fed, or flap-fed, equal. But *fat-rumped* conveys a picture of the person mentioned which the others would not in any degree." Dyce in his *Glossary* mentions an ingenious explanation suggested to him. "Can rump-fed mean 'nut-fed'? The sailor's wife was eating chestnuts. In Killian's *Dictionary* is '*Rompe*. Nux myristica villor, cassa, inanis.'" The Clar. Edd. think it may mean, "Fed on the best joints, pampered"; but if so, the sailor's wife would hardly be called a "ronyon." Our choice seems to lie between the explanations of Steevens and Nares, and having regard to the passages quoted from Jonson and Beaumont and Fletcher, that of Steevens seems far preferable.

6. *ronyon*] a mangy, scabby creature. Cotgrave has "Rongneux, scabbie, mangie, scurvie." Compare *Merry Wives of Windsor*, IV. ii. 195 (Ford to Falstaff): "You witch, you hag, you baggage, you polecat, you *ronyon*!"; and *As You Like It*, II. ii. 8, "the *ronyish* clown."

7-10. *Her husband's . . . I'll do*] This passage must have been intended by the interpolator for an independent stanza; "Master o' the Tiger" constituting a separate line, and "Tiger" forming a rude assonance with the last "I'll do" of line 11, emphasis being laid on "I'll." "The Tiger" is the name of a ship in *Twelfth Night*, V. i. 65. Hakluyt, *Voyages*, vol. II. pp. 247, 251, gives an account of a voyage by Ralph Fitch and others in a ship called *The Tiger*, to Tripoli, and thence by caravan to Aleppo, in 1583. In the *Calendar of Domestic State Papers*, 1547-1580, vol. 33, 53, date 13th April, 1564, mention is made of the ship *Tiger*, apparently a Spanish vessel. Craig refers to Thomas Cates's account of Sir Francis Drake's Second Voyage (1585), "Master Christopher Carleil, the Lieutenant-General, Captain of the Tiger" (see Payne, *Voyages of Elizabethan Seamen*, p. 227). Londoners in all probability had seen a ship or ships of this name at Greenwich or Deptford.

8. *sieve*] Several quotations are given by Steevens in the *Variorum* of 1821 as to the powers of witches in this respect. The Greek proverb, ἐν δίτρωι πλεῖν, to go to sea in a sieve, stood for a hazardous or impossible enterprise. Farness, Jr., in his revised edition of the *New Variorum Macbeth*, quotes Dyer's *Folk-Lore of Shakespeare*, 1884, p. 34: "The sieve, as a symbol of the clouds, has been regarded among all nations of the Aryan stock as the mythical vehicle used by witches, and other elfish beings, in their excursions over land and sea."

9. *tail*] Steevens mentions it as the belief of the times, that though a witch could assume the form of any animal she pleased, the tail would still be wanting, and that the reason given by some old writers for such a deficiency

- I'll do, I'll do, and I'll do.  
 2 *Witch.* I'll give thee a wind.  
 1 *Witch.* Th' art kind.  
 3 *Witch.* And I another.  
 1 *Witch.* I myself have all the other;  
 And the very ports they blow,  
 All the quarters that they know  
 I' the shipman's card.

10

15

12. *Th' art*] *Ff; Thou'rt Capell.* 15. *very*] *various Johnson conj. ports*  
*points Pope.* 17. *card*] *card to show Collier (ed. 2).*

was, that though the hands and feet by an easy change might be converted into the four paws of a beast, there was still no part about a woman which corresponded with the length of tail common to almost all our four-footed creatures.

10. *I'll do*] "She threatens in the shape of a rat to gnaw through the hull of the Tiger and make her spring a leak" (Clar. Edd.). It may well be, however, as Paton in his *Few Notes on Macbeth*, 1877, ingeniously suggests, that the fiendish vindictiveness of the witch only extended to the destruction of the ship's rudder, so that she would be tossed about for 'nine times nine se'nnights,' and to the loss of her pilot's thumb (line 28 *post*).

11. *a wind*] There are many passages in the old writers illustrative of the selling of winds by witches; e.g., see Giles Fletcher, *The Russe Commonwealth*, 1591 (quoted by Hunter), as to the Laplanders giving winds "good to their friends and contrary to others whom they mean to hurt, by tying of certain knots upon a rope (somewhat like to the tale of Bolus his wind-bag)." See also Nashe, *Terrors of the Night*, 1594 (ed. Grosart, p. 241; ed. McKerrow, i. p. 359): "Farre cheaper maye you buy a winde amongst them [witches] than you can buy wind or faire words to the Court. Three knots in a thred, or an odde [olde] grandams blessing in the corner of a napkin, will carrie you all the world o'er." Also his *Winter's Last Will and Testament*, 1600 (ed. McKerrow, vol. iii. li.

Which, in the corner of a napkin  
 wrapt,  
 Shall blow him safe unto what coast  
 he will."

See also Drayton's *Moon-Calf*, 865:—  
 "She could sell winds to anyone  
 that would

Buy them for money."

And also the note on "Lapland Sorcerers" by the Editor in *The Comedy of Errors*, iv. iii. 11, present series, 1907, and the quotations from the other dramatists therein mentioned.

14. *the other*] *i.e.* the others. See Philippians ii. 3.

15. *very . . . blow*] *i.e.* the exact ports the winds blow upon—the verb without a preposition, as in *Love's Labour's Lost*, iv. iii. 109: "Air, quoth he, thy cheeks may blow."

17. *Shipman's card*] "The mariner's compass. Probably the paper on which the points of the wind are marked" (Nares' *Glossary*). Compare Drayton, *Barons Warres*, iii. 15: "Not now to learne his compasse by the carde." According to Hunter, *New Illustrations of Shakespeare*, vol. ii. p. 167 (quoting Hakluyt's *Virginia Richly Valued*, 1609, and Sir H. Mainwaring's *Seaman's Dictionary*, 1670): "Not the card of the mariners' compass, but what we now call a chart." And Coles's *Latin and English Dictionary*, 1679, gives: "A See-card, Seemap, *Charta marina, tabula hydrographica*." Dyce quotes Sylvester's *De Barias, The Triumph of Faith*, 1641 (p. 256):—

"Sure, if my Card and Compasses  
 doe not fail,

W' are near the Port";  
 the original being "Mon Quadrant et ma Carte marine." Malone's note on *Hamlet*, v. i. 149, "we must speak by

the original being "Mon Quadrant et ma Carte marine." Malone's note on *Hamlet*, v. i. 149, "we must speak by

- I'll drain him dry as hay:  
 Sleep shall neither night nor day  
 Hang upon his penthouse lid;  
 He shall live a man forbid.  
 Weary sev'n-nights nine times nine,  
 Shall he dwindle, peak, and pine:  
 Though his bark cannot be lost,  
 Yet it shall be tempest-tost.  
 Look what I have.
- 2 *Witch*. Show me, show me.
- 1 *Witch*. Here I have a pilot's thumb,  
 Wrack'd, as homeward he did come. [Drum within.
- 3 *Witch*. A drum! a drum!  
 Macbeth doth come.
- All*. The weird sisters, hand in hand,

x8. *I'll*] *I will* Pope; *Ile* F 1. 22. *sev'n-nights*] *Sev'nights* Ff; *se'nights* most mod. Edd. 29. *wrack'd*] *wrackt* Ff; *wreckt* Theobald (ed. 2). 32. *weird*] *weyward* Ff; *weird* Theobald; *weyard* Keightley.

the *card*," viz. "we must speak with the same precision and accuracy as is observed in marking the true distances of coasts, the heights, courses, etc., in a sea-chart," would seem to favour the meaning of sea-chart, and not that of compass. Probably the word had both meanings.

20. *penthouse lid*] metaphorically, of the eyelid, which slopes like the roof of a penthouse. The word is a corruption of the French *appentis*, an appendage to a house. Malone quotes Dekker's *Gull's Horne Book* (p. 79, ed. Grosart; p. 33, ed. McKerrow): "The two eyes are the glasse windows at which light disperses itself into every roome, having goodly *penthouses* of haire to overshadow them"; and Drayton's *David and Goliath*, line 373:—

"His brows like two steep *pent-houses* hung down  
 Over his eyelids."

21. *forbid*] "as under a curse, an interdiction": Theobald.

23. *dwindle*] See Reginald Scot's *Discoverie of Witchcraft*, bk. xii. c. 16: "A charme teaching how to hurt whom you list with images of wax, etc." Waxen figures were stuck with needles or melted before a slow fire; and as the figure wasted, so wasted the person intended to be harmed. See *Richard III.* III. iv. 70:—

"See how I am bewitch'd; behold mine arm  
 Is, like a blasted sapling, withered up."

It is possible the passage in Holinshed, p. 149b, describing the bewitchment of King Duff, was used by the interpolator of this part of sc. iii., also Webster, *Duchess of Malfi*, iv. i.:—

"It wastes me more,  
 Than were't my picture, fashion'd out of wax,  
 Stuck with a magical needle, and then buried," etc.

23. *peak*] with the same meaning, i.e. of becoming emaciated, occurs in *Hamlet*, II. ii. 594. Craig quotes Tusser's *Five Hundred Points of Good Husbandrie* (1573):—

"And as poor silie henne, long wanting cocke to guide,  
 Soon droopes and shortly then begins to *peake* aside."

32. *weird*] Apparently a form of the Middle English "werd," meaning fate, destiny. "The word is written *wayward* [and *weyard*, iv. i. 136] in the original to mark that it consists of two syllables," says Knight; see e.g. II. i. 20; and Grant White remarks on this point, that it should be pronounced *wayrd* and not *weird*, as it usually is. "Wayward sisters," says Liddell, and not "weird sisters," was the phrase by which these creatures were known in

Posters of the sea and land,  
Thus do go about, about :  
Thrice to thine, and thrice to mine,  
And thrice again, to make up nine.  
Peace!—the charm 's wound up.

35

*Enter MACBETH and BANQUO.*

*Macb.* So foul and fair a day I have not seen.

*Ban.* How far is't call'd to Fores?—What are these,  
So wither'd and so wild in their attire,  
That look not like th' inhabitants o' the earth,

40

39. *Fores*] *Foris* Pope; *Soris* Ff.

England in the seventeenth century: e.g. Th. Heywood, *The Late Witches of Lancashire* (1633): "You look like one of the Scottish wayward sisters." "It can scarcely be therefore a mere mistake for 'weird,' as Theobald and modern editors suppose. Such a term as 'wayward sisters,' the gloomy sisters, the grim sisters, presents a not uncommon association of ideas. . . . In view of these facts, and Shakespeare's use of the word as a dissyllable, the Folio spelling *weyward* and *weyard* is retained." But the simple answer to this is that to Shakespeare the sisters are as he found them in Holinshed, the *weird* sisters, the sisters of destiny, the "thre Weird Systrys" of Wynthoun, and nothing else.

35. 36. *Thrice . . . nine*] Odd numbers, and especially multiples of three and nine, were affected by witches. Compare IV, i. 2 *post.* The Clar. Edd. instance Ovid, *Metam.* xiv. 58, and vii. 189-191, which are thus rendered by Shakespeare's favourite, Golding:—

"And thrice nine times with witch-  
ing mouth the softly mumbling,  
reeds

A charme right darke of vncooth  
words"

ed. 1893, p. 167; ed. Rouse, 1904, l. 65.

The starres alonly faire and bright  
did in the welken shine

To which the lifting up her handes

did thrille hir selfe, encline:

And thrille with water of the brooke

her face besprinkled shee:

And thrilling thrille the opte her

eyes

ed. 1893, p. 167; ed. Rouse, 1904, l. 654.

38. *So foul . . . day*] We have at length reached the opening of the authentic text of Shakespeare. The expression "So foul, etc." simply means a day of changeable weather. Elwin, *Shakespeare Restored*, 1853, thinks it means "Foul with regard to the weather, and fair with reference to his victory"; and Delius (who takes the hint) that it refers to the varying fortunes of the day of battle ("Schlachtenglück des Tages"), but these interpretations seem fanciful and are derived, as I suspect, from "the day of success," I. v. i. The line is undoubtedly the source of the concluding lines of the interpolated first scene. See the Introduction hereon.

39. *Fores*] The Folio "Soris" is a conspicuous example of the careless printing of this play, the compositor here probably working from dictation. Holinshed mentions the appearance of the weird sisters to Macbeth and Banquo as having taken place when they were on the road to join the king at Forres (*Hist. Scot.* ii. 170b): "Shortlie after happened a strange and vncouth woonder, which afterward was the cause of much trouble in the realme of Scotland, as ye shall after heare. It fortun'd as Makbeth and Banquho iournied towards Forres, where the king then laie, they went sporting by the waie together without other companie, saue onelie themselues, passing thorough the woods and fields, when suddenlie in the midst of a laund, there met them three women in strange and wild apparell, resembling creatures of eld world. . . ."



And yet are on't? Live you? or are you aught  
That man may question? You seem to understand me,  
By each at once her choppy finger laying  
Upon her skinny lips: you should be women, 45  
And yet your beards forbid me to interpret  
That you are so.

*Macb.*

Speak, if you can:—what are you?

1 *Witch.* All hail, Macbeth! hail to thee, thane of Glamis!

2 *Witch.* All hail, Macbeth! hail to thee, thane of Cawdor!

3 *Witch.* All hail, Macbeth! that shalt be king hereafter. 50

*Ban.* Good Sir, why do you start, and seem to fear

Things that do sound so fair?—I' the name of truth,  
Are ye fantastical, or that indeed

Which outwardly ye show? My noble partner

You greet with present grace, and great prediction 55

Of noble having, and of royal hope,

That he seems rapt withal: to me you speak not.

If you can look into the seeds of time,

44. *choppy*] *choppie* F 1; *chappy* Collier. 57. *rapt*] Pope; *wrapt* Ff.

43. *question* ?] meaning, Are you tolerant of human questions and willing to answer? Or, as Johnson thought, Are ye any beings with which man is permitted to hold converse, or of whom it is lawful to ask questions?

44. *choppy*] i.e. wrinkled, full of chops; seems to have been spelt either "choppy" or "chappy." Compare *Lucrece*, 1452: "Her cheeks with chops and wrinkles were disguised"; where some of the Quartos read *chops*. Cotgrave's Dict., 1611, has "Fendu: gaping, chappie."

45. *beards*] We are reminded of the *Merry Wives of Windsor*, iv. ii. 202: "Evans. By yea and no, I think the 'oman is a witch indeed. I like not when a 'oman has a great peard."

48. *Glamis*] The Scottish pronunciation is monosyllabic, but to Shakespeare the word was undoubtedly a dissyllable, as appears from i. v. 15, 54, ii. ii. 41, and iii. i. 1. Steevens says, "the thaneship of Glamis was the ancient inheritance of Macbeth's family. The castle where they lived is still standing, and was lately the magnificent residence of the Earl of Strathmore. See a particular description of it in Gray's letter to Dr. Wharton dated from *Glamis Castle*."

53. *fantastical*] imaginary, creatures

of phantasy. Shakespeare no doubt got the word from Holinshed, 1706: "Herewith the aforefaid women vanished immediately out of their sight. This was reputed at the first but some vaine fantastical illusion by Makbeth and Banquo." Craig compares Reginald Scot, *Discoverie of Witchcraft*, iii. 19, "For as Augustine and Isidore saie . . . these prestigious things which are wrought by witches are *fantastical*."

55. *present grace*] Hunter says, "There is here a skilful reference to the thrice repeated 'Hail' of the witches. 'Thane of Glamis' he was; that is the 'present grace'; but 'Thane of Cawdor' was only predicted; this is the 'noble having'; the prospect of royalty is only 'hope', 'of royal hope.'"

56. *having*] "That is, *estate, possession, fortune*" (Steevens). Compare *Twelfth Night*, iii. iv. 379: "My *having* is not much"; and *Merry Wives of Windsor*, iii. ii. 73: "The gentleman is of no *having*."

57. *rapt*] "That is, *extra se raptus*" (Steevens). Compare 142 *post*. The Clar. Edd. point out that the first Folio is by no means consistent in the spelling of this word. For instance, in *Timon*, i. i. 21, it has "rapt"; but, without doubt, the inconsistency was due to confusion.

And say which grain will grow, and which will not,  
 Speak then to me, who neither beg, nor fear, 60  
 Your favours nor your hate.

1 *Witch.* Hail!

2 *Witch.* Hail!

3 *Witch.* Hail!

1 *Witch.* Lesser than Macbeth, and greater. 65

2 *Witch.* Not so happy, yet much happier.

3 *Witch.* Thou shalt get kings, though thou be none:

So all hail, Macbeth and Banquo!

1 *Witch.* Banquo and Macbeth, all hail!

*Macb.* Stay, you imperfect speakers, tell me more. 70

By Sinel's death, I know, I am thane of Glamis;

But how of Cawdor? the thane of Cawdor lives,

A prosperous gentleman; and to be king

Stands not within the prospect of belief,

No more than to be Cawdor. Say, from whence 75

You owe this strange intelligence? or why

Upon this blasted heath you stop our way

With such prophetic greeting?—Speak, I charge you.

[*Witches vanish.*]

*Ban.* The earth hath bubbles, as the water has,  
 And these are of them.—Whither are they vanish'd? 80

*Macb.* Into the air; and what seem'd corporal, melted  
 As breath into the wind.—'Would they had stay'd!

71. *Sinel's*] *Finleg's* Ritson conj. 78. *With . . . you*] so in Pope; two  
 lines ff. 81, 82. *Into . . . stay'd*] so in Capell; three lines ending respec-  
 tively *corporall*, *winde*, *stay'd*. ff.

68, 69. *So all . . . hail*] These lines should be assigned to ALL the Weird Sisters, and not to the "Third Witch" and "First Witch." The change in the order of names was no doubt intended to avoid any show of preference. We may compare *Hamlet*, ii. ii. 23, 24, where the King says: "Thanks, Rosencrantz and gentle Guildenstern"; and the Queen follows him with "Thanks, Guildenstern and gentle Rosencrantz."

71. *Sinel's*] Shakespeare got the name from Holinshed, 1588: "After Malcolm succeeded his Nephew Duncane, one of his daughter Beatrice: for she had two daughters, y<sup>e</sup> one was this Beatrice . . . The other, . . . was married vnto Synell the thane of Glamis, by whom she

had issue one Makbeth a valiant Gentleman." Holinshed's form must have been a mistake for, or a corruption of, Fynell or Finel.

72, 73. *the thane . . . gentleman*] This part of Macbeth's speech, as well as lines 112 sqq., is quite inconsistent with the statement in i. ii. 54, 55. This touches the question of interpolation which is discussed in the Introduction.

74. *prospect of belief*] range of belief. Compare *Twelfth Night*, iii. iv. 90: "the full prospect of my hopes."

76. *owe*] own, as often in Shakespeare.

81. *corporal*] corporeal, a form which Shakespeare never uses, but "corporal" very frequently. Similarly, in *Hamlet*, iii. iv. 118, we have "the incorporeal air."

*Ban.* Were such things here, as we do speak about,  
Or have we eaten on the insane root,  
That takes the reason prisoner?

85

*Macb.* Your children shall be kings.

*Ban.* You shall be king.

*Macb.* And thane of Cawdor too; went it not so?

*Ban.* To the selfsame tune, and words. Who's here?

*Enter ROSSE and ANGUS.*

*Rosse.* The king hath happily receiv'd, Macbeth,  
The news of thy success; and when he reads  
Thy personal venture in the rebels' fight,

90

88. *Who's]* *But who is* Hammer.  
*rebel's* Johnson.

91. *rebels']* Theobald (ed. 2); *rebels* Ff;

84. *on]* Frequent in Shakespeare. Compare v. i. 61; *Julius Caesar*, i. ii. 71: "And not be jealous on me"; and *Midsummer Night's Dream*, ii. i. 266: "More fond on her than she upon her love."

84. *the insane root]* i.e. which produces insanity. It is not easy to discover what plant Shakespeare had in mind, whether hemlock or henbane, or the deadly nightshade. Stevens thinks that Shakespeare alludes to the qualities anciently ascribed to hemlock, and he quotes Greene's *Never Too Late*, c. 1590 [ed. Grosart, p. 195], "you have eaten of the roots of hemlock, that makes men's eyes conceit unseen objects"; also Jonson's *Sejanus* [iii. ii.]:—

"They lay that hold upon thy senses,

As thou hadst snuff up hemlock."

Compare the "root of hemlock," rv. i. 25 *post.* Malone remarks that in Plutarch's *Life of Antony* (North's translation, which Shakespeare "must have diligently read") the Roman soldiers are said to have been "enforced," through want of provisions, in the Parthian War, "to tast of rootes that were never eaten before; among the which there was one that killed them, and made them out of their wits. For he that had once eaten of it, his memorye went from him, and he knew no manner of thing; but only busied himself in digging and hurling of stones from one place to another," etc. (ed. 1595, p. 990; ed. 1631, p. 932). Douce *Illust.* (1807, i. 372; 1839, p. 229) quotes Batman Vppon Bartholome: *De*

*proprietatibus rerum*, xvii. c. 87:

"Henbane . . . is called *Insana*, mad, for the use thereof is perillous, for if it be eate or dronke, it breedeth madnesse, or slow lykenesse of sleepe. Therefore this hearb is called commonly *Miri-lidum*, for it taketh away wit and reason." The Clar. Edd. (Preface, p. xxiv) think that "the juyce of Mekil-wort beries" referred to by Holinshed, *Hist. Scot.* ii. 170a, and which Hector Boece calls *Solatrum ammentiale*, that is, deadly nightshade, of which Gerarde in his *Herball* writes: "This kinde of Nightshade causeth sleepe, troubleth the minde, bringeth madnes if a fewe of the berries be inwardly taken," may be the insane root; and either this or the passage in Plutarch is what Shakespeare had in mind. Nor would he be unmindful of Golding's Ovid, xv. 350 (ed. Rouse, 1904):—

"Or of the lake of *Aethyop*, which if  
a man doo drink

He eyther *ronneth mad*, or else  
with woondrous *drounesse*

Forgoeth quygth his memorie."

88. *Enter Rosse]* French, *Shakespeareana Genealogica*, 1869, p. 293, says:

"This title really belonged to Macbeth, who, long before the action of the play begins, was Thane, or more properly, Maormor of Ross, by the death of his father, Finley." The "*Mormac*" (which is the correct form) in Scotland was the high sheriff of the province, "*rikd*," or the title of earl was given to the feudalism man of the border.

91. *rebel's]* *rebel's* would

His wonders and his praises do contend,  
Which should be thine, or his. Silenc'd with that,  
In viewing o'er the rest o' the selfsame day,  
He finds thee in the stout Norweyan ranks, 95  
Nothing afeard of what thyself didst make,  
Strange images of death. As thick as hail,  
Came post with post; and every one did bear  
Thy praises in his kingdom's great defence,  
And pour'd them down before him.

*Ang.* We are sent, 100  
To give thee from our royal master thanks;  
Only to herald thee into his sight,  
Not pay thee.

*Rosse.* And, for an earnest of a greater honour,  
He bade me, from him, call thee thane of Cawdor: 105  
In which addition, hail, most worthy thane,  
For it is thine.

*Ban.* What! can the devil speak true?

*Mach.* The thane of Cawdor lives: why do you dress me  
In borrow'd robes?

97, 98. *hail Came*] Rowe; *tale Can Ff*; *tale, Came* Steevens (Johnson conj.)  
102, 103. *Only . . . pay thee*] one line, Singer. 108, 109. *why . . . robes?*  
so in Capell; one line Ff.

refer to Macbeth's personal encounter with "the merciless Macdonwald" in scene ii., which Shakespeare certainly did not write.

92, 93. *His wonders . . . or his*] Halliwell thus explains: "the King's wonder and commendation of your deeds are so nearly balanced, they contend whether the latter should be prominently thine, or the wonder remain with him to the exclusion of any other thought." The Clar. Edd. explain, "There is a conflict in the King's mind between his astonishment at the achievement and his admiration of the achiever; he knows not how sufficiently to express his own wonder and to praise Macbeth, so that he is reduced to silence." And Liddell: "Contend which should take the form of praise due to Macbeth's prowess, and which should take the form of wonder affecting Duncan at Macbeth's miraculous escape from danger."

93. *that*] "the mental conflict just described" (Clar. Edd.).

97. *thick as hail*] Rowe's emendation is generally accepted. Johnson re-

tained the Folio "tale," and explained, "posts arrived as fast as they could be counted." But as Dyce shows, no such expression as "thick as tale" is ever employed by any writer, whilst "thick as hail" is of the commonest occurrence, and he instances, amongst other passages from writers of the time, Drayton's *Battle of Agincourt*, ed. 1627, p. 20: "Out of the towne came quarries [bolts] thick as haile"; and Harington's *Orlando Furioso*, xvi. 51 (1591): "The English archers shoot as thick as haile."

98. *Came*] "Ran," the conjecture of Delius, is adopted by Liddell, who says, "'run' is common in connection with 'post,' messenger, and involves only one misprint, while 'came' involves three."

104. *earnest*] Cotgrave's Dict. has "Arres. Earnest; money given for the conclusion, or striking up, of a bargain."

106. *addition*] "a Title given to a Man over and above his Christian and Sirname, shewing his Estate, Degree, Mystery, Trade, Place of dwelling, etc." (Blount, Law Dict. (1670)).

*Ang.* Who was the thane, lives yet;  
 But under heavy judgment bears that life 110  
 Which he deserves to lose. Whether he was combin'd  
 With those of Norway, or did line the rebel  
 With hidden help and vantage, or that with both  
 He labour'd in his country's wrack, I know not;  
 But treasons capital, confess'd and prov'd, 115  
 Have overthrown him.

*Macb.* Glamis, and thane of Cawdor:  
 The greatest is behind.—Thanks for your pains.—  
 Do you not hope your children shall be kings,  
 When those that gave the thane of Cawdor to me  
 Promis'd no less to them?

*Ban.* That, trusted home, 120  
 Might yet enkindle you unto the crown,  
 Besides the thane of Cawdor. But 'tis strange:  
 And oftentimes, to win us to our harm,  
 The instruments of darkness tell us truths;  
 Win us with honest trifles, to betray's 125  
 In deepest consequence.—  
 Cousins, a word, I pray you.

*Macb.* [*Aside*] Two truths are told,  
 As happy prologues to the swelling act  
 Of the imperial theme.—I thank you, gentlemen.—  
 [*Aside.*] This supernatural soliciting 130  
 Cannot be ill; cannot be good;—if ill,  
 Why hath it given me earnest of success,  
 Commencing in a truth? I am thane of Cawdor:

III-III4. *Whether . . . know not;*] so in Malone; five lines in Ff, ending respectively *loose. Norway, helps, labour'd not:* III. *Whether*] *Whe'r* Malone. III4. *wreck*] Ff, Craig; *wreck* Theobald (ed. 2). 131, 132. *if ill, . . . success,*] so Rowe; *If ill?* and one line Ff.

III. *Which . . . combin'd*] The scansion of this line is difficult. "Whether" is of course monosyllabic, as frequently in the plays, and "combined" may be accented on the first syllable, though it is not so found.

III-III4. *Whether . . . not*] Note the discrepancy between this and what has been said of Cawdor in the interpolated second scene. See Introduction.

III2. *line*] fall into line with, strengthen. Compare *I Henry IV.* II. iii. 87: "to *line* his enterprise"; and *Henry V.* II. iv. 7: "to *line* and new repair our towns of war," etc.

120, *home*] Congreve has "A fonda

de cuve: *thoroughly, fully, largely, home.*" In this sense in many passages in Shakespeare. *E.g.* see *Cymbeline*, III. v. 92:—

"Satisfy me *home*  
 What is become of her."

III2. *enkindle*] arouse, fire, stimulate. But Coleridge—rather fancifully perhaps—remarks: "I doubt whether this has not another sense than that of *stimulating*; I mean of *kind* and *kin*, as when rabbits are said to *kindle*."

III2. *the swelling act*] Stevens compares "the swelling act" of *Henry V.* Prologue, 4.

If good, why do I yield to that suggestion  
 Whose horrid image doth unfix my hair, 135  
 And make my seated heart knock at my ribs,  
 Against the use of nature? Present fears  
 Are less than horrible imaginings.  
 My thought, whose murder yet is but fantastical,  
 Shakes so my single state of man, that function 140  
 Is smother'd in surmise, and nothing is,  
 But what is not.

*Ban.* Look, how our partner's rapt.  
*Macb.* [*Aside.*] If chance will have me king, why, chance  
 may crown me,  
 Without my stir.

*Ban.* New honours come upon him,

135. *hair*] Rowe; *Heire* F. 1. 139. *murder*] Steevens (1778); *Murthor* Ff.  
 140-142. *Shakes . . . not*] so in Pope; three lines Ff, ending respectively *man*,  
*surmise, not*. 143. *If . . . crown me,*] so Rowe; two lines Ff. 144, 145-  
*honours . . . him, . . . garments,*] *Honors come upon him Like our strange Gar-*  
*ments,* Ff; *honours; come upon him, Like . . . garments* Theobald; *honours come*  
*upon him Like . . . garments;* Capell.

137. *fears*] objects of fear. Compare  
*Midsummer Night's Dream*, v. i. 21:  
 "Or in the night, imagining some  
*fear*"; 2 *Henry IV.* iv. v. 196:—

"All these bold *fears*

Thou see'st with peril I have an-  
 swered."

139. *whose . . . fantastical*] in which  
 murder is still in the realm of imagina-  
 tion.

140. *single state of man*] Steevens  
 observes that "*double* and *single*  
 anciently signified *strong* and *weak*,  
 when applied to liquors and to other ob-  
 jects. In this sense the former would be  
 employed by Iago in *Othello*, i. ii. 14:—

"a voice potential

As double as the Duke's."

And the latter by the Chief Justice,  
 addressing Falstaff, in 2 *Henry IV.* i.  
 ii. 207: "Is not your *wiesingle*?" The  
 "single state" of Macbeth may there-  
 fore mean his *weak* and *debile* state of  
 mind. The *Clar.* add. remark: "Man  
 is compared to a kingdom or state  
 which may be described as 'single'  
 when all faculties are at one, or act in  
 concert, and disturbed by conflicting emo-  
 tions." Compare i. vi. 16; and, for

the sentiment, the celebrated  
*Julius Caesar*, ii. i. 63-69:—

"the acting of a dreadful  
 and the state of man  
 like a little kingdom," etc.

Also *King John*, iv. ii. 246: "This  
 kingdom, this confine of blood and  
 breath."

140. *function*] The intellectual activ-  
 ity which is revealed in outward con-  
 duct: but the word is applied to action  
 in general, whether physical or mental.

Compare *Hamlet*, ii. ii. 582:—

"A broken voice and his whole func-  
 tion suiting

With forms to his conceit."

"All powers of action are oppressed  
 and crushed by one overwhelming image  
 in the mind, and nothing is present to  
 me but that which is really future. Of  
 things now about me I have no percep-  
 tion, being intent wholly on that which  
 has no existence" (Johnson).

142. *not*] Steevens compares a senti-  
 ment somewhat like this in *Misraunt*  
*of Venice*, iii. ii. 184, and in *Richard II.*  
 ii. ii. 23: "So surely," says Coleridge,  
 "is the guilt in its germ anterior to the  
 supposed cause and immediate tempta-  
 tion! Before he can cool, the confirma-  
 tion of the tempting half of the prophecy  
 arrives, and the concatenating tendency  
 of the imagination is fostered by the  
 coincidence. . . . Every word of his  
 soliloquy shows the early birth-date of  
 his guilt."

142. *not*] See line 57 ante.

144. *come*] Probably the participle,  
 not the finite verb.

Like our strange garments, cleave not to their mould, 145  
But with the aid of use.

*Macb.* [Aside.] Come what come may,  
Time and the hour runs through the roughest day.

*Ban.* Worthy Macbeth, we stay upon your leisure.

*Macb.* Give me your favour: my dull brain was wrought  
With things forgotten. Kind gentlemen, your pains 150  
Are register'd where every day I turn  
The leaf to read them.—Let us toward the king.—  
Think upon what hath chanc'd; and at more time,  
The interim having weigh'd it, let us speak  
Our free hearts each to other.

*Ban.* Very gladly. 155

*Macb.* Till then, enough.—Come, friends. [Exeunt.]

SCENE IV.—*Fores. A room in the palace.*

*Flourish.* Enter DUNCAN, MALCOLM, DONALBAIN, LENOX,  
and Attendants.

*Dun.* Is execution done on Cawdor? Are not  
Those in commission yet return'd?

146. [Aside.] Hanmer; om. Ff. 149-153. Give . . . time,] so in Pope;  
seven lines Ff, ending respectively *favour forgotten registred, leave, them upon*  
*time,* 154. The] P<sup>th</sup> Steevens conj.; In the Keightley. Interim] in italics  
F 1. 156. Till . . . friends] so Pope; two lines Ff.

SCENE IV.

1. Is . . . not] so Capell; Is . . . Cawdor? one line Ff. Are] Ff 2, 3, 4;  
Or F 1.

147. Time and the hour] Dyce in his  
*Few Notes, etc.* 1853, p. 119, remarks:  
"This expression is not infrequent in  
Italian: 'Ma perch' e' fugge il tempo e  
così l'ora. La nostra storia ci convien  
seguire' (Pulci, *Morgante Maggiore*, c.  
xv.). 'Fermisi in un momento il tempo  
e l'ora' (Michelagnolo, *Sonn.* xix.)."  
Grant White, *Words and their Uses*,  
1872, p. 237, says: "Time and the  
hour, in this passage is merely an equiva-  
lent of time and tide—the time and tide  
that wait for no man. Time and oppor-  
tunity, time and tide, run through the  
roughest day." I prefer to think that  
"runs" has here a transitive force, *i.e.*  
runs the roughest day through—to its  
termination; but Shakespeare may have  
intended it to be intransitive, with the  
simple meaning of proceeding through  
the day.

149. wrought] agitated. Compare  
*Othello*, v. ii. 345.

154. The interim] Steevens says  
"This intervening portion of time is

personified; it is represented as a cool  
impartial judge; as the pauser Reason."  
Malone believes it is used adverbially.  
The word is here printed in the Folio  
with a capital letter and in italics, as  
in *Julius Cæsar*, II. i. 64; the Folio  
printers doubtless considering it an im-  
portant word, or perhaps finding it so  
written in the original MS. or stage  
copy. In many of the other passages  
(about eleven) in which the word occurs,  
it is not so printed.

SCENE IV.

SCENE IV.] The elevation of Mal-  
colm (lines 37-39) made him direct heir  
to the crown, and placed an effective  
barrier between Macbeth and the throne.  
He has now a strong motive for immedi-  
ate action against Duncan (line 48).

1. Are] The Folio "is" is usually  
treated as a misprint; but if "or" is  
correct, it is not difficult to supply the  
verb from the context.

2. in commission] The well-known

*Mal.*

My liege,

They are not yet come back; but I have spoke  
 With one that saw him die: who did report,  
 That very frankly he confess'd his treasons, 5  
 Implor'd your highness' pardon, and set forth  
 A deep repentance. Nothing in his life  
 Became him like the leaving it: he died  
 As one that had been studied in his death,  
 To throw away the dearest thing he ow'd, 10  
 As 't were a careless trifle.

*Dun.*

There's no art

To find the mind's construction in the face:  
 He was a gentleman on whom I built  
 An absolute trust—

*Enter MACBETH, BANQUO, ROSSE, and ANGUS.*

O worthiest cousin!

The sin of my ingratitude even now 15  
 Was heavy on me. Thou art so far before,  
 That swiftest wing of recompense is slow  
 To overtake thee: 'would thou hadst less deserv'd,  
 That the proportion both of thanks and payment  
 Might have been mine! only I have left to say, 20  
 More is thy due than more than all can pay.

2-8. *My liege, . . . died*] so Pope; seven lines FF, ending respectively *back*.  
*die: has Pardon, Repentance: him, dy'd*, 9, 10. *studied in his death, To*  
*studied, in his death, To Keightley; studied in his death To Dyce* (ed. 2).  
 17. *That*] *The* Jennens. *wing*] F 1; *wind* Rowe.

legal term, in the exercise of delegated authority. Compare *2 Henry IV.* iii. ii. 97: "It is my cousin Silence, in commission with me"; i.e. as a justice.

4. *die*] Steevens here remarks: "The behaviour of the *thans* of *Cawdor* corresponds in almost every circumstance with that of the unfortunate Earl of Essex, as related by Stowe, p. 793. His asking the Queen's forgiveness, his confession, repentance, and concern about behaving with propriety on the scaffold, are minutely described." But this seems fanciful. Shakespeare in all probability sympathised with Essex, and did not regard him as a traitor.

*studied*] "His own profession of *studied*," says Malone. Compare Shakespeare with this phrase. *studied* in a part, or to have a larger share of the technical term of *studied*, says Malone. Compare

North's *Plutarch, Julius Caesar* (1593), p. 759: "he was excellently well *studied*. So that doubtlesse he was counted the second man for eloquence in his time."

ix-14. *There's no art . . . trust*] This celebrated passage has been almost universally recognised, and justly so, as a consummate stroke of dramatic art. Malone refers to the 93rd *Sonnet* for a contrary sentiment:

"In many looks the false heart's history  
 Is writ in moods, and frowns, and wrinkles strange."

19. *proportion*] due proportion or relation, as in *Troilus and Cressida*, i. iii. 87: "proportion, season, form, Office and custom"; or, possibly, the larger share or portion.

20. *mine*] i.e. in my power to give.



*Macb.* The service and the loyalty I owe,  
In doing it, pays itself. Your highness' part  
Is to receive our duties: and our duties  
Are to your throne and state, children and servants; 25  
Which do but what they should, by doing everything  
Safe toward your love and honour.

*Dun.* Welcome hither:

I have begun to plant thee, and will labour  
To make thee full of growing.—Noble Banquo,  
That hast no less deserv'd, nor must be known 30  
No less to have done so, let me unfold thee,  
And hold thee to my heart.

*Ban.* There if I grow,  
The harvest is your own.

*Dun.* My plenteous joys,  
Wanton in fulness, seek to hide themselves  
In drops of sorrow.—Sons, kinsmen, thanes, 35

23-27. *Your . . . honour*] so Pope; five lines Ff, ending respectively *Duties*:  
*state, should, Love Honor.* 25. *throne and state, children and* *Throns, and*  
*state, Children, and* Ff. 27. *Safe*] *Shap'd* Hammer; *Fief'd* Warburton;  
*'is/ Id. conj.*; *Serves* Heath conj.; *Saf'd* Malone conj.; *Slaves* Kinnear conj.;  
*is/ Oison conj.* *your*] *you* Blackstone conj. *love*] *Life* Warburton. 30.  
*hat*] *Thou* Pope. *nor*] and Rowe.

27. *Safe . . . honour*] "with a sure regard to your love and honour," "safe" being used provincially for "sure," "certain," say the Clar. Edd. Macbeth no doubt refers to his late victorious flight in defence of Duncan's throne against enemies who would have deprived him of the love and honour of his subjects. Perhaps, however, the adjectival and adverbial uses blend in the word and the meaning may be: by performing every duty *wholly or entirely* toward (with regard to) your love and honour, i.e. our affection and respect to you (*salvus* = *δλος*). Coleridge, *Notes and Lectures* (1849), p. 245, says: "Here in contrast with Duncan's plenteous joys," Macbeth has nothing at the commonplaces of loyalty, in which he hides himself with 'our duties.' Note the exceeding effort of Macbeth's addresses to the king, his reasoning on his allegiance, and then specially, when a new difficulty, the designation of a successor, suggests a new crime. This, however, seems the not distinct notion as to the plan of attaining his wishes; and here, therefore, with great propriety, Macbeth's

cowardice of his own conscience discloses itself."

28. *to plant*] Compare *All's Well that Ends Well*, II. iii. 163: "It is in us to plant thine honour where we please to have it grow."

33-35. *My . . . sorrow*] For the sentiment compare *Romeo and Juliet*, III. ii. 102-104; *Much Ado About Nothing*, I. i. 26-29; and *Winter's Tale*, V. ii. 49-50. Malone quotes from Lucan (ix. 1038):—

"—lacrymas non sponte cadentes  
Effudit, gemitusque expressit pectore laeto

Non aliter manifesta potans abscondere mentis

Gaudia, quam lacrymis."

As there was no English translation of Lucan before 1614, unless Shakespeare had read and imitated the passage, which is extremely unlikely, we are driven to believe, and no doubt the fact is, that Shakespeare's sentiment is a mere coincidence.

35. *Sons . . . thanes*] It is extremely probable that an "and" coupling "sons" and "kinsmen" was inadvert-

And you whose places are the nearest, know,  
 We will establish our estate upon  
 Our eldest, Malcolm; whom we name hereafter  
 The Prince of Cumberland: which honour must  
 Not, unaccompanied, invest him only, 40  
 But signs of nobleness, like stars, shall shine  
 On all deservers.—From hence to Inverness,  
 And bind us further to you.

*Macb.* The rest is labour, which is not us'd for you:  
 I'll be myself the harbinger, and make joyful 45  
 The hearing of my wife with your approach;  
 So, humbly take my leave.

*Dun.* My worthy Cawdor!

*Macb.* [*Aside.*] The Prince of Cumberland!—That is a step  
 On which I must fall down, or else o'erleap,  
 For in my way it lies. Stars, hide your fires! 50  
 Let not light see my black and deep desires;  
 The eye wink at the hand; yet let that be,  
 Which the eye fears, when it is done, to see. [*Exit.*]

*Dun.* True, worthy Banquo: he is full so valiant, 55  
 And in his commendations I am fed;  
 It is a banquet to me. Let us after him,

42. *Inverness*] Pope; *Envernes*, Ff. 45. *harbinger*] Rowe; *Herbenger*,  
 Ff 1, 2, 3; *Harbenger* F 4. 51. *not light*] *no light* Hammer; *not Night*  
 Warburton.

tently omitted by the Folio printers; and its introduction would do no violence to the text, for the following reasons: (1) Shakespeare probably coupled "sons" with "kinsmen," blood relations, just as he has coupled "thanes" and "you whose," etc. (2) We have exact warrant for the "and" in v. vii. 92 *post*: "My thanes and kinsmen." Only the longest and toughest critical ear could ever dream of holding that "sorrow" could be lengthened into a trisyllable.

37. *establish our estate*] settle the succession. The word "estate" betrays a distinctly legal flavour. See Heinshel, *Hist. Scot.* II. 170, Boswell-Stone, p. 25.

39. *The Prince of Cumberland*] Stevens says, "The crown of Scotland was originally not hereditary. When a successor was declared in the lifetime of a king, as was often the case, the title of *Prince of Cumberland* was immediately bestowed on him as

the mark of his designation. *Cumberland* was at that time held by Scotland of the crown of England as a fief."

45. *harbinger*] an officer of the household whose duty it was to provide lodgings for the king. "Mareschal du corps du Roy: *The Kings Chiefs Harbinger*": Cotgrave. (Compare v. vi. 10 *post*). The word is found in different forms in Early and Middle English, e.g. "herbergere," "herbenger," etc. Compare Chaucer, *Man of Law's Tale*, 899: "The fame is born . . . by *herbergeours* that wenten him biforn," and Palgrave, *Lesclarcissement* (1530) 228b, has: "Harberger, *fourrier du roy*."

50. *Stars*] The Clar. Edd. remark, "Macbeth apparently appeals to the stars because he is contemplating night as the time for the perpetration of the deed. There is nothing to indicate that this scene took place at night."

52. *The eye . . . hand*] i.e. be shut so as not to see the deed executed.

56. *banquet*] i.e. what we now call

Whose care is gone before to bid us welcome:  
It is a peerless kinsman. [Flourish. Exeunt.

SCENE V.—*Inverness. A room in MACBETH'S castle.*

*Enter LADY MACBETH, reading a letter.*

*Lady M.* "They met me in the day of success; and I have learnt by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt 5  
in the wonder of it, came missives from the king, who all-hailed me, 'Thane of Cawdor'; by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, 10  
my dearest partner of greatness, that thou mightest not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell."  
Glamis' thou art, and Cawdor; and shalt be 15

8. *weird*] *wayward* Ff; *weird* Theobald; *wayward* Rowe; *weyard* Keightley. 12. *lose*] *loose* F 1. *the dues*] *thy dues* Capell conj.

dessert—a slight refection, consisting of cakes, sweetmeats and fruit, and generally served in a room to which the guests removed after dinner, a practice not uncommon in the Inns of Court at the present day, at least on "call" nights. I think Shakespeare intends this restricted sense here, just as in *Taming of the Shrew*, v. ii. 9, when Lucentio says:—

"My banquet is to close our stomachs up

After our great good cheer."

The ordinary sense, however, is common in Shakespeare.

58. *kinsman*] French, *Shakespeareana Genealogica*, 1869, p. 290, says that Duncan and Macbeth, as the sons of two sisters, were first-cousins, whilst Duncan and Lady Macbeth were third-cousins. Compare i. ii. 24 *ante*.

#### SCENE V.

*Enter Lady Macbeth*] Lady Macbeth's share in the details of Duncan's murder is not related by Holinshed, who merely says (1708): "But speci-

allie his wife lay sore vpon him to attempt the thing, as she that was verie ambitious, burning in vnquenchable desire to beare the name of a queene." Shakespeare found these in the antecedent story of the murder of King Duff, one of Duncan's predecessors.

1. *success*] seems to be used here, as in i. iii. 90, in the modern sense; but its ordinary sense in Shakespeare's time, at least when not qualified by an epithet, like "good," "vile," etc., was "issue," "sequel," "consequence" of a thing.

2. *the perfectest report*] "the best intelligence" (Johnson). "The most accurate intelligence, i.e. my own experience" (Clar. Edd.), unless indeed it means the report made by Ross of the King's intention to invest Macbeth with the thaneship of Cawdor.

6. *missives*] messengers. Compare *Antony and Cleopatra*, ii. ii. 74: "Did gibe my missive out of audience."

7. *all-hailed*] Florio, *World of Words*, 1598, gives, "Salutare, to greet, to salute, to recommend, to all-hails," etc.

What thou art promis'd.—Yet do I fear thy nature :  
 It is too full o' the milk of human kindness,  
 To catch the nearest way. Thou wouldst be great ;  
 Art not without ambition, but without  
 The illness should attend it: what thou wouldst highly,  
 That wouldst thou holily ; wouldst not play false, 21  
 And yet wouldst wrongly win ; thou'dst have, great  
 Glamis,  
 That which cries, "Thus thou must do, if thou have it" ;  
 And that which rather thou dost fear to do,  
 Than wishest should be undone., Hie thee hither, 25

17. human] Rowe; humane Ff; human kindness] *humankind-ness* Moulton conj. 22, 23. And . . . it;] so Pope; three lines Ff, ending respectively *winne. cries, it;* 23-25. "Thus thou . . . it" . . . *undone*] all in inverted commas, Pope; "This thou . . . have it" Hanmer; Capell (*Thus* Capell); "Thus thou must do" Hunter. 24. And that which] And that's what Hanmer. 25. Hie] F 4; High Ff 1, 2, 3.

17. the milk of human kindness] Compare for the metaphor, *rv. iii. 98 post; Romeo and Juliet*, *iii. iii. 55*: "Adversity's sweet milk, philosophy"; and *King Lear*, *i. iv. 364*: "This milky gentleness and course of yours." With respect to Shakespeare's use of the words kind, kindness, etc., it is essential to remember their radical signification, *i.e.* as meaning *natural and nature*. Moulton, *Shakespeare as a Dramatic Artist*, 1893, therefore suggests that we should read "humankind" as meaning "human nature"; "and that the sense of the whole passage would be more obvious if the whole phrase were printed as one word, not 'human kindness' but 'humankind-ness'"—that shrinking from what is not natural, which is a marked feature of the practical nature. The other part of the clause, *milk* of *humankind-ness*, no doubt suggests absence of hardness; but it equally connotes natural inherited traditional feelings imbibed at the mother's breast." But the passages above noted certainly suggest that "milk" in Shakespeare's mind denoted an absence of hardness; and *humane*, the Folio spelling, was the only spelling down to the end of the eighteenth century, when *human* was substituted in certain senses, *humane* as a distinct word, with five meanings. There is therefore no reason for altering the text. The words "Shakespeare sums up the words 'humane kindness'"

—a strain of sentimentality, a touch of human sympathy that makes him kin with his victim. Like many a brave man he is both superstitious and sentimental. He can shed blood relentlessly in the heat of battle and action, but cold-blooded murder he balks at."

20. illness] *i.e.* evilness, evil nature; "evil" in Shakespeare being constantly contracted into "e'ill" or "ile."

22-25. thou'dst have . . . should be undone] The chief difficulty here is the settlement of the text, and the extent of the quotation. Pope was the first to place "Thus then . . . undone" in inverted commas; and he has been followed, and I think rightly, by nearly all subsequent editors. Hanmer, Capell and Staunton end the quotation with "have it"; and Hunter (*Illustrations*, *ii. 172*) only marks "thus thou must do" as such. The change of *thou* in line 23 to *thou'ldst* seems quite essential to the meaning, which, I take it, is as follows: *Thus thou must do [i.e. "provide for" Duncan] if thou'ldst have it [i.e. the crown]; And that which thou dost fear to do [i.e. the murder] rather than wishest should be undone [thou wouldst prefer to have already done]*. Having regard to the phraseology of lines 20, 22, 23 and 24—the repeated occurrence of "wouldst"—it is difficult to resist the conviction that Shakespeare wrote *thou'ldst* (*thou wouldst*) have also in line 23: and that the ignorance or carelessness of the Folio

That I may pour my spirits in thine ear,  
 And chastise with the valour of my tongue  
 All that impedes thee from the golden round,  
 Which fate and metaphysical aid doth seem  
 To have thee crown'd withal.—

*Enter a Messenger.*

What is your tidings? 30

*Mess.* The king comes here to-night.

*Lady M.* Thou'rt mad to say it.  
 Is not thy master with him? who, were't so,  
 Would have inform'd for preparation.

*Mess.* So please you, it is true: our thane is coming;  
 One of my fellows had the speed of him, 35  
 Who, almost dead for breath, had scarcely more.  
 Than would make up his message.

*Lady M.* Give him tending:  
 He brings great news. [*Exit Messenger.*] The raven  
 himself is hoarse,  
 That croaks the fatal entrance of Duncan

29. *doth seem*] *doth seek* Johnson conj.  
 Rowe; two lines, Ff.

38. *He . . . hoarse*] one line,

printers is responsible for the change to *thou have*: unless indeed we are to assume that the latter expression is equivalent to *thou'lt have*.

27. *chastise*] The accent is on the first syllable, as in *1 Henry VI.* i. v. 12 (if that is Shakespeare's); *Richard II.* ii. iii. 104; *King John*, ii. i. 117; and, possibly, *Tempest*, v. i. 263.

28. *golden round*] Compare iv. i. 88,  
 29. *metaphysical*] supernatural,

above or beyond the laws of nature. Compare Marlowe, *Tamburlaine* (Part II.), iv. ii. —

"the essential form of marble  
 stone,  
 Tempered by science *metaphysicall*."

Florio's *Worlds of Wordes*, 1598, gives: "Metafisico, one that professeth things supernaturall"; and Minshew's *Spanish Dictionary*, 1599: "Metafisica, things supernaturall, the metaphisickes."

29. *seem*] Compare i. ii. 48.

30. *tidings*] singular or plural like "news." See *As You Like It*, v. iv. 159: "That bring these tidings"; and

*Antony and Cleopatra*, iv. xiv. 112: "with this tidings."

31-33. *Thou'rt mad . . . preparation*] an effective dramatic stroke. Lady Macbeth, hearing that the King is about to put himself in her power, in replying to the messenger, discloses what had been passing in her own mind, and then seeks to reason him out of his natural surprise at her violent and unguarded exclamation.

33. *inform'd*] an absolute usage here, as in ii. i. 48; where, however, the sense may be somewhat different.

35. *had the speed of*] Compare *Much Ado About Nothing*, i. i. 142: "I would my horse had the speed of your tongue." The phrase is uncommon, and somewhat resembles our modern "had the pull of him."

37. *tending*] Apparently this is the only passage in the plays in which this participle is used as a substantive.

38-40. *The raven . . . battlements*] The well-known superstition of the time would seem to indicate that Shakespeare here refers to the bird and not to the

Under my battlements. Come, you spirits 40  
That tend on mortal thoughts, unsex me here,  
And fill me, from the crown to the toe, top-full  
Of direst cruelty! make thick my blood,  
Stop up th' access and passage to remorse;

40. *Come, you spirits*] *Come, all you spirits* Pope (Davenant); *Come, Come, you spirits*, Steevens (1793); *Come, spirits of evil* Keightley; *Come, you unseen spirits* Kinnear conj.

messenger's "fellow" who brings the news. Reginald Scot, in his *Discoverie of Witchcraft*, ed. 1584, p. 170, says: [It is most impious] "to prognosticate that ghests approach to your house upon the chattering of pies or haggisters"; "A continuall messenger hee [the raven] is of dole and misfortune": Nashe, *Terrors of the Night*, 1594 (ed. McKerrow, i. p. 346). Manly, in his ed. of *Macbeth*, 1896, p. 102, says: "The approach of an ordinary guest might be announced by a magpie, but for such a visit as Duncan's the hoarse croaking of a raven would alone be appropriate. This is practically the opinion of Nicholson, the editor of Scot, who adds from W. Perkins, *Witchcraft*, 1613: 'When a raven stands in a high place and looks a particular way, and cries, a corse comes thence soon.' See also "a raven's note" in *2 Henry VI.* iii. ii. 40, and *Othello*, iv. i. 21:—

"As doth the raven o'er the infected house,

Boding to all."

And Brand, *Popular Antiquities*, iii. 210.

39. *entrance*] This word should be printed (in fact Capell prints it) in three syllables, as Shakespeare evidently wrote and pronounced it. The retention of the *e* is very frequently required *metri gratia*; when a mute is followed by a liquid, as in iii. vi. 8: "monsterous"; *Two Gentlemen of Verona*, i. iii. 84: "resemble-eth"; *Romeo and Juliet*, i. iv. 8: "entrance"; *Twelfth Night*, i. i. 32: "remembrance"; etc.

40. *Under . . . spirits*] This line is distinctly incomplete as printed in the Folio; and no untenable theory of a "pause," or other like theory, will account for the missing syllable. There is some force in the proposed

omission of "Come" (Steevens); and in the reading of Pope, who follows Davenant's version of 1674 (see Furness's *Macbeth*, revised ed. 1903, p. 512): "Come all you spirits." Darmesteter, *Macbeth*, Paris, 1881,

quotes from T. Hughes's *Misfortunes of Arthur*, 1587, i. ii. ed. Dodsley:—

"Come, spiteful fiends, come heaps of furies fell,

Not one by one, but *all* at once! my heart

Raves not enough; it likes me to be filled

With greater monsters yet."

But the reading "*ill* spirits," which ought to be adopted in the text, is simple and to the point, and it fulfils all requirements both of sense and metre. It is strongly supported by the following passages, *vis.*: *Julius Caesar*, iv. iii. 289: "*Ill spirit*, I would hold more talk with thee"; and *Tempest*, i. ii. 458: "If the *ill spirit* have so fair a house"; not to speak of "illness," line 20 *supra*. Malone quotes Nashe's *Pierce Penilesse his Supplication to the Diuell*, 1592 (ed. Grosart, p. 114; ed. McKerrow, i. p. 230), where he thinks "Shakespeare might have found a particular description of these spirits and of their office": "The Second kind of Diuels, which he most employeth, are those Northerne *Marci*, called the spirits of reuenge, & the authors of massacres, & seedesmen of mischief; for they haue commission to incense men to rapines, sacriledge, theft, murder, wrath, furie, and all manner of cruelties, & they commaund certaine of the Southern spirits (as slaues) to wayt vpon them, as also great *Aroch*, that is tearmed the spirite of reuenge." Compare the nine kinds of *bad* spirits mentioned by Burton, *Anat. Melanch.* i. ii. 1, 2.

41. *mortal*] murderous, deadly. See iii. iv. 81, and iv. iii. 3.

42. *crown . . . toe*] Baret's *Alvearis* has: "From the top to the toe, a *capite ad calcem usque*."

43. *top-full*] Compare *King John*, iii. iv. 180: "Now that their souls are *top-full* of offence."

44. *remorse*] compassion, tenderness. "Used anciently to signify repentance not only for a deed done but for a

That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
Th' effect and it! Come to my woman's breasts,  
And take my milk for gall, you murdering ministers,  
Wherever in your sightless substances  
You wait on nature's mischief! Come, thick night, 50  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark,  
To cry, "Hold, hold!"—

46. *peace*] *pace* Travers (Johnson conj.); *space* Bailey conj. 48. *for gall*] *with gall* Keightley. 53. *blanket*] *Ff*; *blank height* Coleridge conj.

thought conceived," say the Clar. Edd., who compare *Merchant of Venice*, iv. i. 20:—

"Thou'lt show thy mercy and remorse more strange Than is thy strange apparent cruelty."

See also *Measure for Measure*, v. i. 100: "My sisterly remorse confutes mine honour."

45. *compunctious*] used only in this passage by Shakespeare.

46. *nor keep peace*] *i.e.* and keep no peace (keep up strife) between my fell purpose and its accomplishment (so that the murder may be carried out). Steevens quotes *The Tragical History of Romeo and Juliet* (1562, lines 1781 sqq.):—

"In absence of her knight the lady no way could

*Keep brawne* betwene her greefes and her."

48. *take my milk for gall*] *i.e.* take away my milk, as being gall, or take it and give me gall in exchange; or, perhaps, infect my milk so as to turn it into gall. "Take" here has perhaps the sense of affecting with malignant influence, as in *Hamlet*, i. i. 163: "No fairy takes"; *King Lear*, ii. iv. 166: "Strike her young bones, You taking airs, with lameness!" The word, either by itself or in combination, has many different shades of meaning in Shakespeare; and it is quite possible that in this passage it is used simply for "receive." For the sentiment we may compare 1 *Henry VI.* v. iv. 27 (where the shepherd, her father, says to Pucelle):—

"I would the milk Thy mother gave thee when thou suck'dst her breast, Had been a little ratsbane for thy sake!"

49. *sightless substances*] perhaps "invisible forms." Compare the "sightless couriers" of i. vii. 23; and "the viewless (*i.e.* invisible) winds" of *Measure for Measure*, iii. i. 124.

50. *nature's mischief*] According to Johnson, this means "mischief done to nature, violation of nature's order committed by wickedness"; while the Clar. Edd. paraphrase "wait . . . mischief" by "are ready to abet any evil done throughout the world." Rather perhaps it may mean "attend on the mischief wrought by any natural phenomenon, such as storm, tempest, earthquake, etc."

51. *dunnest*] an epithet criticised by Johnson (*Rambler*, no. 168) as "mean"; but apparently this criticism was afterwards recanted in his *Dictionary*. Compare Horace in the *Ars Poetica*, 70: "Multa renascentur quæ jam cecidere . . . vocabula."

53. *peep*] Palsgrave, *Lesclarvissement*, gives: "I peke or prie, *Je pipe hors*."

53. *blanket*] No more homely, pertinent, or forcible metaphor could have been employed, and there are many similar expressions in the Elizabethan writers. Malone, *e.g.* quotes Drayton's *Mortimeriados*, 1596: "Thesullen night in mistie rugge is wrap'd"; and he remarks, not very aptly, "that 'blanket' was perhaps suggested by the coarse woollen curtain of Shakespeare's own theatre, through which, probably, while

*Enter MACBETH.*

Great Glamis! worthy Cawdor!  
 Greater than both, by the all-hail hereafter! 55  
 Thy letters have transported me beyond  
 This ignorant present, and I feel now  
 The future in the instant.

*Macb.* My dearest love,

Duncan comes here to-night.

*Lady M.* And when goes hence?

*Macb.* To-morrow, as he proposes.

*Lady M.* O! never 60

Shall sun that morrow see!

Your face, my thane, is as a book, where men

May read strange matters. To beguile the time,

57. *present*] *present time* Pope. *feel*] *feel d'en* Hunter (and Lettsom) conj.  
 63. *matters.* To . . . *time.*] Theobald; *matters, to . . . time.* F x.

the house was yet but half lighted, he had himself often *peeped*." And Halliwell follows this by saying "That the players did sometimes 'peep' through such a curtain appears from the Prologue to *The Unfortunate Lovers*, 1643." Coleridge's proposed reading, the *blank height* of the dark, if seriously proposed, may be at once dismissed as a piece of unfortunate mental aberration on the part of a great poet and critic. The Oxford Dict., however, gives no example of the usage of the word as "curtain"; and Liddell suggests, rather fancifully perhaps, the "picture of a terror-stricken child peering over the edge of his blanket into the awful gloom of night." The metaphor, however, is quite simple, and can only refer to the blanket or coverlet spread by the dark (*i.e.* night) over the earth, and is only a variation of Juliet's "Spread thy close curtains, love performing night" (*Romeo and Juliet*, iii. ii. 5).

55. *the all-hail*] the kingly title. This is practically the expression used by the weird sisters in i. iii. 50, and in Macbeth's letter, i. v. 9 *ante*.

57. *This ignorant present*] this present, which is ignorant of the future.

has here the signification of the *present*: says Johnson, "I feel by anticipation those future honours, of which, according to the process of nature, the *present time* would be ignor-

*ant.*" Compare *Winter's Tale*, i. ii. 397: "imprison't not in ignorant concealment"; and *Tempest*, i. i. 25: "If you can command these elements to silence and work the peace of the *present*."

57. *and I feel now*] Lettsom's conjecture (see Dyce, ed. ii., iii. *ad loc.*), though in the fuller form *even* (which I had conjectured independently) should be adopted. Pope's *present time* is not euphonic. Walker, *Shakespeare's Versification*, p. 157, well remarks, "I suspect a word has dropt out; an accident which seems to have happened not infrequently in the Folio *Macbeth*." If confirmation be needed, it will be found in v. ii. 10: "youths that *even now* protest," etc.

62. *as a book*] Compare *Romeo and Juliet*, i. iii. 81:—

"Read o'er the volume of young Paris' face,  
 And find delight writ there with beauty's pen."

63. *beguile the time*] not, "wile away the time" (though Shakespeare elsewhere, as in *Twelfth Night*, iii. iii. 41, uses the phrase in this sense, as the Clar. Edd. point out), but in the sense of deceive the world, delude all observers. "The time," in the sense of the present age, *i.e.* men and things generally, is very frequent in Shakespeare. Compare i. vii. 81, and other passages in this play; and *Richard III.*



Look like the time ; bear welcome in your eye,  
 Your hand, your tongue : look like the innocent flower,  
 But be the serpent under 't. He that's coming 66  
 Must be provided for ; and you shall put  
 This night's great business into my dispatch ;  
 Which shall to all our nights and days to come  
 Give solely sovereign sway and masterdom. 70

*Macb.* We will speak further.

*Lady M.* Only look up clear ;

To alter favour ever is to fear.

Leave all the rest to me.

[*Exeunt.*

SCENE VI.—*The same. Before the castle.*

*Hautboys and torches. Enter DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENOX, MACDUFF, ROSSE, ANGUS, and Attendants.*

*Dun.* This castle hath a pleasant seat ; the air  
 Nimble and sweetly recommends itself

72. to fear] and fear Theobald (ed. 2).

SCENE VI.

1, 2. the air . . . itself] so Rowe ; one line ff.

v. iii. 9: "With best advantage will deceive the time." Steevens quotes Daniel's *Civil Wars*, bk. viii. [709]:—

"He draws a traverse 'twixt his greenuances:

*Looks like the time*: his eye made not report

Of what he felt within."

65-66. *look like . . . under* See Chaucer, *Squires Tale*, 514:—

"Right as a *serpent* hit hym under floures

Til he may seen his tyme for to byte."

And compare 8 *Henry VI.* iii. i. 228: "The *snake* roll'd in a flowering bank."

*Roméo and Juliet*, iii. ii. 73: "Oh *serpent* heart hid with a flowering face"; and *Richard II.* iii. ii. 19:—

"And when they from thy bosom pluck a flower,

Guard it, I pray thee, with a *lurking adder*."

67. *provided for*] The irony of this may be paralleled by 1 *Henry VI.* v. ii. 18 (where Charles says of the English army meaning to give battle): "But we will presently *provide* for them."

71. *speak further*] The *Clar. Edd.*

point out that the old formula for refusing the royal assent [to a bill in Parliament] was "*le roi s'avisera.*"

72. *favour*] *i.e.* look, countenance; frequent in Shakespeare. "Lady Macbeth," say the *Clar. Edd.*, "detects more than irresolution in her husband's last speech."

SCENE VI.

Nothing shows the immense practical dramatic ability of Shakespeare more than the suggestion of the peaceful stillness of evening in this scene, immediately preceding as it does that stormy interview between Macbeth and his wife which puts the seal on Duncan's murder.

*Hautboys and torches*] Used in Elizabethan English for the *player* of the instrument and the *bearer* of the torch, as well as for the instrument and the torch. Compare II. i. *init.*

1. *seat*] Reid compares Bacon's *Essays*, xlv. Of Building (line 6, ed. Singer, 1868): "Hee that builds a faire *House*, upon an *ill Seat*, Commiteth himself to Prison. Neither doe I reckon it an *ill Seat* only where the Aire is unwhole-

Unto our gentle senses.

*Ban.*

This guest of summer,  
The temple-haunting martlet, does approve,  
By his lov'd mansionry, that the heaven's breath  
Smells wooingly here: no jutty, frieze,  
Buttress, nor coign of vantage, but this bird

5

3. *gentle senses*] *gentle sense* Capell (Johnson conj.). 4. *martlet*] Rowe; *Barlet* Ff; *Marlet* Collier (MS.). 5. *lov'd mansionry*] *love-mansionry* Staunton conj. *mansionry*] Theobald; *mansionry* Ff; *masonry* Pope (ed. 2). 6-10. Steevens (1793) arranges in five lines, ending respectively *buttress, made they air delicate.* 6. *wooingly here*:] *wooingly: here is no* Johnson conj. *jutty, frieze*] Steevens (1793); *Jutty frieze* Ff; *jutting frieze* Pope.

some, but likewise where the Aire is unequal; as you shall see many fine Seats set upon a Knap of Ground environed with higher Hills round about it."

3. *gentle senses*] probably a proleptic construction, in which the epithet of the object is the result of the previous action. (Compare III. iv. 76: "the gentle weal.") But it is not necessarily so, if Duncan means that his senses have already become "gentle" through age.

4. *martlet*] the swift; often confused with the swallow and house-martin. As Steevens remarks, Rowe's emendation of the Folio *Barlet* is supported by *Merchant of Venice*, II. ix. 28:—

"which like the martlet,  
Builds in the weather on the outward wall."

The form "martlet" is apparently only an altered form of "martinet." Compare Turberville's *Faulconrie* (1575), 134: "Young sparrows *martelottes* and other small byrdes."

4. *approve*] prove. Compare *Merchant of Venice*, III. ii. 80: "Will bless it and *approve* it with a text."

5. *lov'd mansionry*] Having regard to the "pendent bed and procreant cradle" of line 8, the argument for Staunton's conjecture, *love-mansionry*, is exceedingly strong. If Shakespeare meant merely to express the bird's affection for the particular situation of the nest, he probably wrote *loved*, which is really equivalent to the present participle "loving"; but the epithet seems tame when weighed against the compound, which so expressly and clearly indicates the very motive of the bird's "mansionry." "Mansionry" does not appear to be found elsewhere in Shake-

spere; but "love" compounds are frequent enough, e.g. *love-rhymes*, *Love's Labour's Lost*, III. i. 183, *love-song*, *Romeo and Juliet*, II. iv. 15, *love-juice*, *Midsummer Night's Dream*, III. ii. 37, etc.

6. *Smells . . . frieze*] A word or two must have dropped out of this line; and perhaps Johnson's conjecture does least violence to the text of the Folio, even though it slightly alters the punctuation. But I cannot help thinking that *there* was the word which Shakespeare wrote, and that it escaped the compositor's eye or ear, owing to its resemblance both in form and sound to *here*.

5. *jutty*] Florio, *World of Wordes*, 1598, has "Barbacane, *An outnooke or corner standing out of a house; a iettie*"; also "Spôrto, *a porch, a portall, a baie window, or outbutting, or iettie of a house that ietties out further than anie other part of the house, a iettie or butte.* Also the eaves or penteis of a house." And Cotgrave, Dict. 1611, has: "Soupendue: f. *a penthouse; iuttie, or part of a building that iuttieth beyond, or leaneth ouer, the rest.*" These quotations show that the word was also written "jetty." The verb "jutty" occurs in *Henry V.* III. i. 13: of a rock *jutting* his base.

7. *coign*] Old French *coing* or *cois*, is the corner-stone at the exterior angle of a building: and "coign of vantage" means probably nothing more than "convenient corner," as Johnson explained. See *Coriolanus*, V. iv. 1: "Yond *coign* o' the Capitol, yond corner-stone." Dyce compares Sylvester's *Du Barbas*, *The Colonies*, p. 129 (ed. 1641): "And Cape of Hope, last *coign* of Africa"; where, as he says, the original has "*angle dernier d'Afrique.*"

Hath made his pendent bed, and procreant cradle :  
Where they most breed and haunt, I have observ'd,  
The air is delicate.

Enter LADY MACBETH.

*Dun.* See, see! our honour'd hostess.— 10  
The love that follows us sometime is our trouble,  
Which still we thank as love. Herein I teach you,  
How you shall bid God yield us for your pains,  
And thank us for your trouble.

*Lady M.* All our service, 15  
In every point twice done, and then done double,  
Were poor and single business, to contend  
Against those honours deep and broad, wherewith  
Your majesty loads our house: for those of old,  
And the late dignities heap'd up to them,  
We rest your hermits.

*Dun.* Where's the thane of Cawdor? 20

8, 9. *cradle*: . . . *haunt*,] Rowe; *Cradle*, . . . *haunt*: Ff. 9. *most*] Rowe; must Ff; much Collier (ed. 2). 10. *See, see*] See! Hammer. 11. *sometime* is] sometimes is Theobald. 13. *God yield*] Steevens; *God ild* Dyce; *God-ild* Capell; *God-eyld* Ff; *Godild* Hammer; *god-yield* Johnson; *God shield* Johnson conj. 17-20. *Against* . . . *hermits*] so Pope; three first lines Ff, end respectively *broad*, *House*: *Dignities*, 20. *hermits*] Ff 3, 4; *Ermites* F 1; *Hermites* F 2.

8. *made*] i.e. made on't, of it.

10. *delicate*] Compare *Winter's Tale*, III. i. 1: "The climate's *delicate*, the air most sweet."

11-14. *The love . . . trouble*] The meaning of this passage is somewhat obscure. Knight's explanation is as follows: "The love which follows us is sometimes troublesome; so we give you trouble, but look you only at the love we bear to you, and so bless us and thank us." Perhaps it may be thus paraphrased: "The love that follows us [attends or waits upon us] sometimes gives us trouble [to requite], but, notwithstanding, we still thank you for it as being love [pure and simple, untainted with any self-seeking]. In this respect [in thanking you for it as such love] I teach you how you will be able to thank us for giving you trouble by showing you similar love." Case paraphrases thus: "Love's attentions sometimes annoy us, become a trouble; yet we repay this trouble with thanks, recognising the love behind it. If you look at the case in this way you will ask

God to bless us for the trouble we cause you, and thank us for it because it results from our love."

13. *God yield us*] i.e. God reward us. Hunter refers to a passage in Palsgrave's *Lesclarissement*, 1530, p. 441b: "We use 'God yelde you' by manner of thanking a person." Compare *As You Like It*, v. iv. 56: "God 'ild you, Sir"; and *Antony and Cleopatra*, iv. ii. 33: "The gods yield you for't." It is found in the form *God dild you* in the anonymous play of *Sir John Oldcastle*, 1600, II. ii. 4, 42.

16. *single*] simple, weak. See the note on I. iii. 140 *supra*.

20. *We rest your hermits*] "we as hermits or beadsmen shall always pray for you" (Steevens). Compare *Titus Andronicus*, III. ii. 41: "As begging hermits in their holy prayers"; *Two Gentlemen of Verona*, I. i. 17:—

"Commend thy grievance to my holy prayers,  
For I will be thy beadsman, Valentine."

We cours'd him at the heels, and had a purpose  
To be his purveyor : but he rides well ;  
And his great love, sharp as his spur, hath hold him  
To his home before us. Fair and noble hostess,  
We are your guest to-night.

*Lady M.* Your servants ever 25  
Have theirs, themselves, and what is theirs, in compt,  
To make their audit at your highness' pleasure,  
Still to return your own.

*Dun.* Give me your hand ;  
Conduct me to mine host : we love him highly,  
And shall continue our graces towards him. 30  
By your leave, hostess. [*Exeunt.*]

SCENE VII. *The same. A room in the castle.*

*Hautboys and torches. Enter, and pass over the stage, a Sewer,  
and divers Servants with dishes and service. Then enter  
MACBETH.*

*Macb.* If it were done, when 'tis done, then 't were well  
It were done quickly : if the assassination

26. *theirs, in compt,] theirs in compt, Ff; theirs, in compt: Capell. 29.  
host: we] Host we Ff 1, 2.*

SCENE VII.

1, 2. *well It . . . quickly : if] well, It . . . quickly : If Ff; well. It . . .  
quickly, if Travers.*

22. *purveyor] Cotgrave has : " Pour-  
voyeur : m. A provider, or purveyor."  
His office was to travel before the King  
in his progresses to different parts of the  
realm, and to see that everything was  
duly provided, and generally, to make  
provision for the royal household. See  
*Magna Carta*, c. 22, and other statutes.  
The office was restrained by 12 Chas.  
II. c. 24. See also *Inst.* fol. 32, and  
Blount, *Law Dictionary*, s.v.*

26. *in compt] subject to account  
(Steevens).*

30. *continue] I have no hesitation in  
reading "continue in"; and Shake-  
speare's usage affords ample warrant  
for it. See, in this play, v. i. 28 : "I  
have known her continue in this a quar-  
ter of an hour"; 2 *Henry VI.* iv. ix.  
17 : "continue still in this so good a  
mind"; *Measure for Measure*, iii. i. 196 :  
"Let him continue in his courses till  
thou knowest what they are"; *ib.* ii.  
276 : "I thought, by your readiness  
in the office you had continued in it*

some time"; *Tempest*, ii. i. 176 : "You  
would lift the moon out of her sphere,  
if she would continue in it five weeks  
without changing"; and *Henry VIII.*  
iii. ii. 395 : "may he continue long in  
his Highness' favour!" "To scan  
this line," say the Clar. Edd., "we  
must pronounce 'our' as a dissyllable."  
We must do nothing of the sort.  
Shakespeare never so pronounces it.  
See the note on the *Comedy of Errors*,  
i. i. 38 (in the present series, 1907).  
His pronunciation of "towards" is in-  
different, but it is more commonly  
monosyllabic. Another excellent  
emendation would be "continue our  
best graces"; compare *Hamlet*, i. ii. 63.

SCENE VII.

SCENE VII. A most marvellous ex-  
ample of Shakespeare's immense  
dramatic power. Except the third act  
of *Othello*, it has hardly its equal in the  
whole range of the great tragedies.

*Enter . . . a Sewer] From the French*

Could trammel up the consequence, and catch  
With his surcease success; that but this blow

*essayeur*, and meant originally one who tasted of each dish to prove that there was no poison in it. Afterwards it was applied to the chief servant, who directed the placing of the dishes on the table. In Palgrave's *Lesclarcissement*, 1530, we have the verb thus: "I sewe at meate. Je taste." So again in Holinshed, ii. p. 1129, col. 2: "the Esquier that was accustomed to sew and take the assay before Kyng Richarde." Boyer, *French Dict.*, has: "Sewer. A Gentleman Sewer (or Carver), *un Esuyer tranchant*." Stevens refers to Chapman's *Iliad*, xxiv. 625, ed. Shepherd (1875), p. 288:—

"Automedon as fit  
Was for the reverend *sewer's* place;  
and all the brown joints serv'd  
On wicker vessel" etc.;

and states that another part of the sewer's office was to bring water for the guests to wash their hands with; his chief mark of distinction was a towel round his arm. He also refers to Ben Jonson's *Silent Woman*, iii. i. (p. 219, ed. Gifford, 1843): "and say nothing, clap me a clean towel about you, like a *sewer*." Jonson, by the way, seems to imitate or ridicule this stage-direction in *Macbeth*, as in the next scene of the *Silent Woman* he has the stage-direction—"La Foole passes over the stage as a Sewer, followed by servants carrying dishes, etc." For the "service," see Heywood's *A Woman Killed with Kindness*, 1607, vol. ii. (Pearson), p. 132: "enter Butler and Jenkin with a Table-cloth, Bread, Trenchers and salt." See also page 117.

1-4. *If it . . . success*] There is no doubt as to the meaning intended by Shakespeare, *viz.*, "If the assassination were ended once for all, as soon as accomplished, then it were well to do it quickly"; (then the same idea in a slightly different form) "If the assassination could capture and prevent any consequences and obtain success [then also it were well to do it quickly]." There is no good reason for interfering with the punctuation of the Folio in this passage. The notion of placing a full stop after "well" and taking "It were done quickly" as part of the next

sentence is ingenuity misplaced. It seems, however, to have been (if not to be) regarded as effective on the stage, and was adopted by Kemble, Macready and Irving; but few critics of importance have subscribed to it.

3. *trammel up*] entangle, as in a bird net. Cotgrave has "*Tramail*: m. A *trammell*, or net for *Partridges*"; and also "*Traineller*: *To trammell for Larkes*"; which latter is sometimes written in provincial English *tranell*. Nares mentions a contrivance for teaching horses to move their legs on the same side together: "The mode of *travelling* a horse is described in Markham's *Way to Wealth*, p. 48; having strong pieces of girth, you are to fasten them, 'one to his neer fore-leg and his neer hinder-leg, the other to his farre fore-leg and his farre hinder-leg, which is called among horsemen *travelling*.' It is also the name, for a peculiar kind of net." Shakespeare may have got the "net" metaphor from Spenser, *Faerie Queene*, ii. ii. 15:—

"Her golden lockes she roundly did  
uptye

In braided [braided] *tramels*," *i.e.* in braided nets. But *Trammel* also had the meaning of an iron hook for suspending pots over a fire; and Shakespeare's metaphor may have reference to this; the idea being to "hang up" or destroy the "consequences."

4. *his surcease*] "his," I think, must refer to its nearest subject, *viz.* "consequence," and not to Duncan. *Surcease* (O. Fr. *sursis*, from *surseoir*) is a legal term meaning the stop or stay of proceedings in a suit, or the supersession of a jurisdiction. Shakespeare uses it as a substantive only in this passage, but as a verb in *Roméo and Juliet*, iv. i. 97: "No pulse shall keep his native progress, but *surcease*"; and *Coriolanus*, iii. ii. 121: "Lest I *surcease* to honour mine own truth."

4. *success*] Not used here perhaps in the more modern sense of "prosperous issue," etc., which, of course, is also very frequent in Shakespeare (the word occurring about fifty times in the plays and poems), but rather meaning simply the issue, sequel, or consequence of an action, whether good or bad; as in *Julius Cæsar*, ii. ii. 6: "bring me

Might be the be-all and the end-all here, 5  
 But here, upon this bank and shoal of time,  
 We'd jump the life to come.—But in these cases,  
 We still have judgment here; that we but teach  
 Bloody instructions, which, being taught, return  
 To plague th' inventor: this even-handed justice 10  
 Commends th' ingredients of our poison'd chalice

5. *end-all here*,] Hanmer; *end all*. Heere, Ff; *end all—Here*, Rowe (ed. 1);  
*end-all—Here*, Warburton. 6. *shoal*] Theobald; *Schoole* Ff 1, 2; *School* Ff  
 3, 4. *time*,] *time*—Rowe. 11. *ingredients*] Pope; *Ingredience* Ff.

their opinions of *success*"; *id.* v. iii. 65: "mistrust of good *success*"; and *Othello*, iii. iii. 322: "My speech should fall into such vile *success*." Compare also Bacon, *Advancement of Learning*, bk. ii. iv. 1, 2: "Because true history propoundeth the *successes*, and issues of actions not so agreeable to the merits of virtue and vice, therefore," etc. The word may possibly have the sense of "succession," *i.e.* to the crown, but, even so, the meaning is the same. Compare *Winter's Tale*, i. ii. 394:—

"Our parents' noble names,  
 In whose *success* we are gentle."

Case thinks that "one objection to *success*=*issue*, here, is that if the blow were the *be-all*, etc., with ill consequences, of which Macbeth clearly thinks, tied up, a result *worth chancing the life to come for*, *success* in our sense would be secured."

6. *But here*] *i.e.* in this life only.

6. *shoal*] Theobald's well-known emendation for the *school* of the Folio. Shakespeare compares human life to an isthmus or narrow strip of land "twixt two boundless seas"; or, as Theobald puts it, "This *Shallow*, this narrow *Ford*, of humane *Life*, opposed to the great *Abyss* of Eternity." Heath, *Revised of Shakespeare's Text*, 1765, differs, and thinks that *school* "gives us a much finer sentiment and more pertinent to the purpose of the speaker. This present life is called a *school*, both because it is our state of instruction and probation, and also, because our own behaviour in it instructs others how to behave toward us; as the poet more fully expresses the same thought two lines lower . . . *Bank*, I apprehend, means the same in this place as *bench*." Capell refers to *Titus Andronicus*, iii. i. 93:—

"For now I stand as one upon a rock  
 Environ'd with a wilderness of sea."  
 A similar idea occurs in *Henry V.* iv. i. 103: "Even as men wracked upon a sand, that look to be washed off the next tide!"

7. *jump*] risk, hazard, the future state. If the blow ended the matter so far as this world is concerned, we would risk the world to come. Compare *Coriolanus*, iii. i. 154: "to *jump* a body with a dangerous physic"; and *Cymbeline*, v. iv. 188: "Jump the after injury at your own peril." Keightley thinks the "life to come" is not the future state, but the remaining years of Macbeth's own life; and he compares *Troilus and Cressida*, iii. ii. 180:—

"True swains in love shall in the  
 world to come

Approve their truths by *Troilus*."

8. *have judgment*] *i.e.* receive sentence. See Hall's *Chronicles*, 244: "He confessed the inditement and *had judgment* to be hanged." Shakespeare's legal training will out.

8. *that*] so that, or, perhaps, in that, because.

10. *inventor*] Malone quotes Bellen-den's translation of Hector Boethius: "He [Macbeth] was led be wod furyis, as ye nature of all tyrannis is, quhilke conqueissis landis or kingdomes be wrangus titil, ay ful of hevvy thoct and dredour, and traisting ilk man to do siclik cruelties to hym, as he did afore to othir."

11. *Commends* . . . *chalice*] "For the pricke of conscience (as it chanceth ever in tyrants and such as attaine to anie estate by vnrighteous means) caused him ever to feare, least he should be serued of the same cup, as he had ministered to his predecessor." Holinshed, *Hist. Scot.* ii. 172b, Boswell-Stone, p. 33.

11. *ingredients*] Primarily used of

To our own lips. He's here in double trust :  
 First, as I am his kinsman and his subject,  
 Strong both against the deed ; then, as his host,  
 Who should against his murderer shut the door, 15  
 Not bear the knife myself. Besides, this Duncan  
 Hath borne his faculties so meek, hath been  
 So clear in his great office, that his virtues  
 Will plead like angels, trumpet-tongued, against  
 The deep damnation of his taking-off ; 20  
 And pity, like a naked new-born babe,  
 Striding the blast, or heaven's cherubin, hors'd

16. *bear*] *bare* Daniel conj. 22. *cherubin*,] *Cherubin* Ff; *cherubim* Jennens.

medical compositions and other artificial material mixtures. Oxford Dict. Holland's *Pliny*, 1601 (Explan. Words), has: "*Ingredients*, be those simples that goe vnto the making of any medicine compound." Shakespeare perhaps used the Folio form *ingredience*, as also in iv. i. 34, which was originally a misspelling of the plural *ingredients*, and subsequently confused with the singular *ingredient*. See More, *Answ. Poysoned Bk.* Wks. 1038/2: "Thys plaster . . . hath som good *ingredience*"; and Holinshed, *Chron.* ii. 13/1: "One Theonicus wrote a proper treatise of *aqua vitas*. . . . He declareth the simples and *ingrediences* thereto belonging."

17. *faculties*] powers, prerogatives of the royal office. Still used in the old sense in ecclesiastical law. Cowel's *Law Dict.* (1607) defines: "A privilege, or special power granted unto a man by favour, indulgence, and dispensation to do that which by the common law he cannot do." See Blount, *Law Dict.* (1670) s.v.

18. *clear*] guiltless, spotless; frequently in this sense.

20. *taking-off*] Compare iii. i. 104, and *King Lear*, v. i. 65: "devise his speedy *taking-off*."

21-25. *And pity . . . the wind*] "This magnificent passage," says Moberly (perhaps rather fancifully), "seems founded on the history of Darnley's murder. The banner (of the confederates against Queen Mary) was spread between two spears. The figure of a dead man was wrought on it, lying under a tree . . . and a child on its knees at its side, stretching its hands to

heaven and crying, Judge and revenge my cause, O Lord!" (Froude, *History of England*, ix. p. 86)."

22. *cherubin*] "*cherubins*" is undoubtedly Shakespeare's form of the plural, and there can be no objection to it, even on the score of the line having too many sibilants. Besides, he *always* uses this form: and the plural is required here. We have *cherubins* in *Merchant of Venice*, v. i. 62; *Troilus and Cressida*, iii. ii. 74; *Cymbeline*, iv. iv. 88; and *Sonnet* 114, 6. "*Cherub*" occurs in *Hamlet*, iv. iii. 50; but "*cherubin*" is Shakespeare's form for the singular; see *Othello*, iv. ii. 63, and *Tempest*, i. ii. 152; and there is no reason to doubt that he simply used the ordinary English plural, and not the Hebrew plural, which he probably did not know. "*Cherubins*," I believe, is the form always found in Coverdale's Bible. Spenser has "*Cherubins*" and "*Seraphins*" in his *Hymne on Heavenly Beautie*, 92-94. This spelling seems to be confirmed by the history of the word given in the Oxford Dict., which says: "As the plural was popularly much better known than the singular (*s.g.* in the *Te Deum*, '*cherubin*') the Romanic forms were all fashioned on *cherubin*. . . . From the Middle English period the popular forms were, as, in French, *cherubin* singular, *cherubins* plural. *Cherubin* survived in popular use to the eighteenth century. . . . In the plural *cherubins* is found from the thirteenth century; and although in MSS. of the earlier Wyclifite versions, *cherubyn* is more frequent (after the Vulgate) the later version has always *cherubins*; this was retained in ordinary use till the

Upon the sightless couriers of the air,  
 Shall blow the horrid deed in every eye,  
 That tears shall drown the wind.—I have no spur 25  
 To prick the sides of my intent, but only  
 Vaulting ambition, which o'erleaps itself  
 And falls on the other—

23. *sightless*] *silent* Theobald (ed. 2). *couriers*] Pope; *Curriers* Ff; *coursers* Theobald (Warburton). 27. *o'erleaps itself*] *ore-leapes it selfe* F 1; *o'erleaps its self* Lander conj. 28. *on the other*—] Rowe (*th'*); *on th' other*. Ff; *on th' other side* Hammer; *upon the other*. Steevens conj.

seventeenth century. . . . Briefly, then, *cherubin*, *cherubins* are the original English forms, as still in French." These facts, together with Shakespeare's own usage, as illustrated above, seem to be conclusive of the true reading.

23. *sightless couriers*] invisible runners, *i.e.* the winds (Johnson). For "sightless" in this sense, compare 1. v. 49 *ante*. Steevens cites Warner's *Albion's England* (1602), bk. ii. ch. xi.: "The scouring winds that *sightless* in the sounding air do fly."

25. *tears . . . wind*] See *Troilus and Cressida*, iv. iv. 55:—

"Where are my tears?

Rain, to lay this wind."

25-28. *I have . . . other*—] I have no effective spur, says Macbeth, to stimulate my guilty intention, I have only ineffective soaring ambition—ambition which assumes the role of a too eager rider, who in vaulting into the saddle o'erleaps himself and falls on the other side of the steed. The metaphors are bold and "mixed," so to speak: or rather, as Professor Raleigh (*Shakespeare*, 1907, p. 222) puts it: "not mixed but successive," as in line 35 *post*, v. iii. 40, etc., but the sense is clear enough. There can be no reasonable doubt that Shakespeare wrote "side," and that it ought to come into the text. He uses the exact expression, though not quite the same metaphor, in *1 Henry VI.* ii. iv. 31, where Somerset says: "And fall on my [the red rose] side so against your will." It is trifling with the plain sense of the passage to say, with Steevens, that Shakespeare, "having used the word *spur* two lines above, would not have written *side* here"; or, with Grant White, that "perhaps *side* was meant to be understood with reference to the

occurrence of the word in the preceding clause of the sentence"; or, with Symons (Irving Shakespeare), that "the break in the metre comes very naturally at the entrance of Lady Macbeth"; or, with Liddell, that "Macbeth's sentence would probably have been completed by 'side' if Lady Macbeth had not entered." Steevens might just as well have remarked that because Mortimer, in *1 Henry IV.* iii. i. 108, speaks of the Trent running him up—

"With like advantage on the *other side*;

Gelding the opposing continent as much"—

Shakespeare could not have written the following line: "As on the *other side* it takes from you." And any of the above-named commentators might just as well have remarked that the word "break" was meant to be understood after "thunders" in 1. ii. 26 *ante*; the fact, of course, being that it was carelessly omitted by the Folio printers, supplied by Pope, and admitted into every text up to the present day. A somewhat analogous metaphor, derived from the sport of tilting, occurs in *As You Like It*, iii. iv. 46, where Celia says of Orlando: "quite traverse, athwart the heart of his lover; as a puiſny tilter that *spurs his horse but on one side*." (It was reckoned disgraceful for the tilter to break his spear *across* the body of his opponent, instead of breaking it in a direct line; Dyce, *Glossary*.) In my opinion, Shakespeare is simply thinking of a horseman failing to vault into the saddle; but Liddell (*Macbeth*, 1903) considers that "his figure is taken from a common Elizabethan athletic sport; compare Baret, *Alvearie*: 'a vaulter that leapeth up and down from a horse, *disulter*'; Cooper, *Thesaurus*, 1565; *disulter*, horsemen that in



*Enter* LADY MACBETH.

How now! what news?

*Lady M.* He has almost supp'd. Why have you left the chamber?

*Macb.* Hath he ask'd for me?

*Lady M.* Know you not, he has?

*Macb.* We will proceed no further in this business:

He hath honour'd me of late; and I have bought  
Golden opinions from all sorts of people,  
Which would be worn now in their newest gloss,  
Not cast aside so soon.

*Lady M.* Was the hope drunk,  
Wherein you dress'd yourself? hath it slept since,  
And wakes it now, to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afraid  
To be the same in thine own act and valour,  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting "I dare not" wait upon "I would,"  
Like the poor cat i' the adage?

*Macb.* Prythee, peace.

I dare do all that may become a man;  
Who dares do more, is none.

30. not, he has?] not, he has? Ff; not? he has. Capell conj. 33. sorts]  
sort Theobald. 45. adage?] Capell; Addage. Fx. 47. do] Rowe; no Ff.

bataille had two horses, and quickly would change horses, and leape from one to an other'; *dsultura*, vaulting from one horse to another.' It is possible that *other* means the other horse. *Brutt, Sports and Pastimes*, etc. (ed. 1898, p. 319): 'William Stokes, a vaulting master of the seventeenth century, boasted in a publication called *The Vaulting Master*, etc., printed at Oxford in 1652 that he had reduced vaulting to a method. In his book are several plates containing different specimens of his practice, which consisted chiefly in leaping over one or more horses, or upon them, sometimes seating himself in the saddle, and sometimes standing upon the same.'

32. *acquired* in the sense of "acquired" or "purchased," frequently in the plays.

34. *would* i.e. should. Compare

for the use of "shall" and "will," "should" and "would" in Elizabethan English, iv. iii. 23, 195 *post*; and *Richard II.* iv. i. 232-3.

35, 36. *Was . . . since*] Compare *King John*, iv. ii. 116, 117:—

"O where hath our intelligence been drunk?

Where hath it slept?"

42. *ornament of life*] the crown.

45. *cat i' the adage*] "The cat would eate fyshe, and would not wet her feete," Heywood's *Three Hundred Epigrammes*, 1562 (Spenser Society ed., p. 28, and Bartlett, *Familiar Quotations*, p. 14). In Low Latin: "Catus amat pisces, sed non vult tingere plantas"; and in French, "Le chat aime le poisson, mais il n'aime pas à mouiller la patte."

47. *do more*] Rowe's emendation is certainly right; and it is entirely sup-

Lady M.

What beast was't then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
And, to be more than what you were, you would 50  
Be so much more the man. Nor time, nor place,  
Did then adhere, and yet you would make both:  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know  
How tender 't is to love the babe that milks me: 55  
I would, while it was smiling in my face,  
Have pluck'd my nipple from his boneless gums,  
And dash'd the brains out, had I so sworn as you  
Have done to this.

Macb.

If we should fail,—

Lady M.

We fail!

47. *beast was't*] *Boast was't* Collier (MS.). 51. *the*] *than* Hanmer. 55. *me*] Capell; *me*— Rowe; *me*, Ff. 58, 59. *And . . . this*] so Steevens (1793): The Ff end line 58 at *sworne*. 59. *fail*,—] Theobald (ed. 2); *fail*?— Rowe; *fail*! Singer (ed. 2). *fail*!] Rowe; *faile*? Ff 1, 2; *fail*. Capell.

ported by *Measure for Measure*, II. iv. 134:—

"Be that you are,

That is, a woman; if you be more,  
you're none."

Hunter retains "no," the Folio reading, and assigns the whole of line 47 to Lady Macbeth; but, as the Clar. Edd. remark: "the 'then' which follows, seems more appropriate to the first clause of an indignant remonstrance if we adopt Rowe's emendation."

47. *beast*] The whole force of the passage lies in the direct dramatic contrast to Macbeth's "man" in the previous line. Compare *Romeo and Juliet*, III. iii. 109-113: "Art thou a man? / *fury of a beast*," etc. Collier's "boast" is merely one of those subtle, though ingenious folios of useless criticism (like Coleridge's "blank height" of the dark), with which the text of Shakespeare is encumbered; and as the Clar. Edd. remark, "it is utterly inadmissible."

52. *adhere*] "It is not the *coherence* of time with place; but the *adherence* of these two with the murder of the king," says Capell (ii. 9).

55. *the brains*] "The" frequently takes the place of the possessive pronoun "his," "as" being of course the later form. The Clar. Edd. compare Bacon's *Advancement of Learning*, I. 4, §. 1:

"For we see that it is the manner of men to scandalize and deprave that which retaineth the state and virtue"; and Aldis Wright in his note on Bacon quotes Holland's *Plutarch*, p. 812 (ed. 1603): "Aristotle and Plato doe holde, that matter is corporall, without forme, shape, figure and qualitie, in the owne nature and propertie."

59. *We fail*!] Lady Macbeth exclaims against the very idea of failure. The note of interrogation in the Folio is frequently equivalent to the note of exclamation, both being originally variations of the semi-colon. Capell thought the punctuation should be a full stop; but, as Steevens remarks: "'we fail!' is the hasty interruption of scornful impatience; 'we fail,' is the calm deduction of a mind, which, having weighed all circumstances, is prepared, without loss of confidence in itself, for the worst that can happen." Dyce, in his *Remarks*, etc., 1844, says: "There is in reality no difference; whether the words be pointed 'we fail!' or 'we fail?'" (and I much prefer the former method) they can only be understood as an impatient and contemptuous repetition of Macbeth's 'we fail?'. Any kind of admission on the part of Lady Macbeth, that the attempt might prove unsuccessful, appears to me quite inconsistent with all that she has previously said, and all

But screw your courage to the sticking-place, 60  
 And we'll not fail. When Duncan is asleep  
 (Whereto the rather shall his day's hard journey  
 Soundly invite him), his two chamberlains  
 Will I with wine and wassail so convince,  
 That memory, the warder of the brain, 65  
 Shall be a fume, and the receipt of reason  
 A limbeck only: when in swinish sleep  
 Their drenched natures lie, as in a death,  
 What cannot you and I perform upon  
 Th' unguarded Duncan? what not put upon 70  
 His spongy officers, who shall bear the guilt  
 Of our great quell?

*Macb.*

Bring forth men-children only!

that she afterwards says, in the present scene."

60. *But* i.e. only.

60. *screw . . . sticking-place*] The metaphor is in all probability derived, as Steevens thought, from the screwing up of the chords of stringed instruments. Similarly, in *Twelfth Night*, v. i. 125:—

"And that I partly know the instrument

That screws me from my true place  
 in your favour."

In *Troilus and Cressida*, III. iii. 22:—

"But this Antenor,  
 I know, is such a *wrest* in their  
 affairs,

That their negotiations all must  
 slack."

And in *Coriolanus*, I. viii. 11: "Wrench up thy power to the highest." Paton and Liddell think the metaphor was probably suggested by a soldier screwing up the cord of his cross-bow to the "sticking-place."

63. *Soundly . . . chamberlains*] Shakespeare evidently borrowed the idea of the two chamberlains from Holinshed's account of the murder of King *Duff* by Donwald and his wife many years before Duncan's time. See *Hist. Scot.* II. 150, Boswell-Stone, p. 26.

64. *convince*] conquer, overpower, convince. Compare IV. iii. 142.

65-67. *memory . . . limbeck only*] Shakespeare evidently knew of the division by the old anatomists of the brain into three ventricles, in the hindermost of which, viz. the cerebellum, they placed the memory. See *Love's Labour's Lost*, IV. ii. 70: "these are

begot in the ventricle of memory." Memory, the warder of the cerebellum, warns the reason against attack; and where converted by intoxication into a fume or smoke, it fills the brain, the receptacle of reason, which thus becomes like an "alembic" or cap of a still. Compare *Cymbeline*, IV. ii. 301: "A bolt of nothing, shot at nothing, which the brain makes of fumes"; and *Tempest*, V. i. 67:—

"the ignorant fumes that mantle  
 Their clearer reason."

67. *limbeck*] The corrupt form of "alembic," a word adopted into most European languages from the Arabic of the Moorish alchemists of Spain. The derivation is *al*, the Arabic "the" and *ḥuṣiḡ*, the cap of the still into which the fumes rise before they pass into the condenser. Compare *Sonnet* 119:—

"Siren tears,  
 Distilled from *limbecks* foul as hell  
 within."

71. *spongy*] drunken. Compare *Merchant of Venice*, I. ii. 108: "ere I'll be married to a sponge."

72. *quell*] murder: as a substantive only in this passage, though the verb occurs five or six times in the plays. It is from the same root as "kill," i.e. the A.S. *cwellan*. Florio, *Worlds of Wordes*, 1598, has "Mazzare: to kill, to slay, to quell." Compare *Henry IV.* II. i. 58: "a man-queller and a woman-queller"; and *Hamlet*, III. iv. 159 (where the true reading is):—

"And either *quell* the devil or throw  
 him out  
 With wondrous potency."

For thy undaunted mettle should compose  
 Nothing but males. Will it not be receiv'd,  
 When we have mark'd with blood those sleepy two 75  
 Of his own chamber, and us'd their very daggers,  
 That they have done 't?

*Lady M.* Who dares receive it other,  
 As we shall make our griefs and clamour roar  
 Upon his death?

*Macb.* I am settled, and bend up  
 Each corporal agent to this terrible feat. 80  
 Away, and mock the time with fairest show:  
 False face must hide what the false heart doth know.

[*Exeunt.*

76. and] om. Capell conj.

73. *mettle*] i.e. material. In many passages of the plays the same word as "metal" from which it had not been distinguished in Elizabethan English.

74. *receiv'd*] i.e. as a truth. Compare *Measure for Measure*, I. iii. 16:—

"For so I've strew'd it in the common ear,

And so it is *received*."

77. *other*] otherwise. Compare *Othello*, IV. ii. 13:—

"If you think *other*,  
 Remove your thought."

78. *As*] inasmuch as, seeing that.

80. *Each corporal agent*] each bodily faculty. "Corporal" for corporeal, as frequently. Compare *Henry V.* III. i. 16:—

"Hold hard the breath and bend up every spirit

To his full height."

The metaphor of course is from the stringing of a bow.

81. *mock the time*] Compare I. v. 63, etc.

## ACT II

### SCENE I.—*The same. Court within the castle.*

*Enter BANQUO, and FLEANCE, with a torch before him.*

*Ban.* How goes the night, boy?

*Fle.* The moon is down; I have not heard the clock.

*Ban.* And she goes down at twelve.

*Fle.* I take't, 't is later, Sir.

*Ban.* Hold, take my sword.—There's husbandry in heaven;  
Their candles are all out.—Take thee that too. 5  
A heavy summons lies like lead upon me,  
And yet I would not sleep: merciful powers!  
Restrain in me the cursed thoughts that nature  
Gives way to in repose!—Give me my sword.

*Enter MACBETH, and a Servant with a torch.*

Who's there?

10

*Macb.* A friend.

*Ban.* What, Sir! not yet at rest? The king's a-bed:

4. *Hold, . . . heaven;*] two lines Ff, one line Rowe. 7-9. *And . . . repose*] so Rowe; Ff end 7 and 8 with *sleeps*: and *thoughts* respectively.

SCENE I.] Macbeth's determination is further assured by the vision of the dagger. The scene is probably in the inner court of the castle, which Banquo would cross on his way to his quarters. *a torch*] "In the stage-direction of old plays," says Dyce, "'a Torch' sometimes means *a torch-bearer*, as 'a Trumpet' means *a trumpeter*." Compare i. vi. *init.*

4. *husbandry*] thrift, frugality, careful management. Florio, *Worlds of Words*, 1898, has: "Parsimonia, *parcimonie, sparing, husbandrie*." Compare *Timon of Athens*, ii. ii. 159: "If you suspect my *husbandry*."

5. *Their*] for the plural, compare *Richard II.* i. ii. 7:—

"Put we our quarrel to the will of heaven:

Who, when *they* see the hours ripe on earth," etc.

5. *candles . . . out*] Compare *Romeo and Juliet*, iii. v. 9: "Night's *candles* are burnt out"; and *Merchant of Venice*, v. i. 220: "By these blessed *candles* of the night."

5. *thee*] Here a dative form, as in i. v. 25: "His *thee* thrither." An unemphatic pronoun used after imperatives.

5. *that*] probably his shield or targe, possibly a dagger or cloak.

He hath been in unusual pleasure, and  
Sent forth great largess to your offices.  
This diamond he greets your wife withal,  
By the name of most kind hostess, and shut up  
In measureless content.

15

*Mach.* Being unprepar'd,  
Our will became the servant to defect,  
Which else should free have wrought.

*Ban.* All's well.  
I dreamt last night of the three weird sisters :  
To you they have show'd some truth.

20

*Mach.* I think not of them :  
Yet, when we can entreat an hour to serve,  
We would spend it in some words upon that business,  
If you would grant the time.

*Ban.* At your kind'st leisure.

13. *and*] begins line 14 *Ff.* 14. *offices*] *Ff*; *officers* Rowe. 16, 17. *By*  
... *content*] so Pope; *Ff* end line 16 with *Hostesse*. 16. *and shut up*] *And*  
*shut up F* 1; *And shut it up Ff* 2, 3, 4; *and's shut up* Hanmer; *and shut*  
*him up* Kinnear conj. 19. *All's well*] *Ff*; *All's very well* Hanmer; *Sir,*  
*all is well* Steevens conj. 20. *weird*] *weyward Ff.*

14. *offices*] i.e. servants' quarters. Malone considers, and I think rightly considers, the "offices" of the Folio to be a palpable misprint, and Dyce and Walker (*Crit. Exam.* ii. 53) agree with him. Compare "his spongy officers" in *i. vii. 71 ante*; and *Taming of the Shrew*, iv. i. 50: "and every officer his wedding garment on." Lettsom points out that the same error is found in Webster's *Dutchesse of Malfy*, ii. ii. (ed. 1623), when Antonio, having had all the officers of the court called up, afterwards says: "All the offices here?" and the servants reply, "We are."

16. *and shut up*] As the *Clar. Edd.* point out, if "shut" is to be construed as a participle, according to the Folio reading and *shut up*, the transition is strangely abrupt, and Grant White thinks the passage is "quite surely corrupt." Hanmer's reading "and's" does least violence to the old text, and it is possible that the "s" may have dropped out before the initial letter of *shut*. The meaning seems to be "concluded" or "concluded"; the idea of the King having indulged in unusual pleasure (of the table) and being "concluded" in measure-

less content." The phrase is illustrated by Spenser's *Faerie Queene*, iv. ix. 15: "And, for to shut up all in friendly love"; and by Shakespeare himself, e.g. in *All's Well that Ends Well*, i. i. 197: "Whose baser stars do shut us up in wishes" (i.e. confine us only to wishes); *Troilus and Cressida*, i. iii. 58:—

"In whom the tempers and the  
minds of all  
Should be shut up."  
And *Timon of Athens*, iv. iii. 279:  
"Were all the wealth I have shut up in  
thee."

17-19. *Being . . . wrought*] i.e. We were unprepared for the King's coming, and hence our zeal or will to serve him, which otherwise would have shown itself in more liberal entertainment, perforce could only furnish a defective one.

20-21. *I dreamt . . . some truth*] These words of Banquo seem almost a veiled incitement to Macbeth to "that sinister business" (see line 23 *supra*) and "the bloody business" (see line 48 *infra*), which haunts the minds of both; and Macbeth replies, in a strain of exaggerated but obscure courtesy, with the offer of honours to Banquo.

*Macb.* If you shall cleave to my consent, when 'tis,  
It shall make honour for you.

25

*Ban.* So I lose none  
In seeking to augment it, but still keep  
My bosom franchis'd, and allegiance clear,  
I shall be counsell'd.

*Macb.* Good repose, the while!

*Ban.* Thanks, Sir: the like to you. 30

[*Exeunt Banquo and Fleance.*]

*Macb.* Go, bid thy mistress, when my drink is ready,  
She strike upon the bell. Get thee to bed.—

[*Exit Servant.*]

Is this a dagger, which I see before me,

25. *my consent*] Ff; *my ascent* Capell conj.; *my content* Malone conj.;  
*my consort* Grant White conj. 25, 26. *when 'tis . . . you*] so Rowe; one  
line Ff.

25. *cleave to my consent, when 'tis*] *i.e.* become or remain an adherent of my party when it exists or is set on foot, or, perhaps, when the time comes when "that business" is accomplished; or, as Case suggests, "when we have our talk." The phrase "to be of consent" meant to be accessory; see Grafton, *Chronicle*, ii. 74 (1568): "The Pope cursed the deede doers with such as were of *their consent*, eyther that ayded or harboured them"; and *As You Like It*, ii. ii. 3:—

"Some villains of my court  
Are of *consent* and sufferance in  
this."

A usage now obsolete meant a party united by common agreement, fellowship or adherence to an opinion: Oxford Dict., which quotes Baret, *Alvearis*, c. 1070: "A diuers *consent* in sundrie wilful opinions, a sect, a schole or maner of teaching"; and Florio's *Montaigne* (1603), i. 56, 175: "Even those which are not of *our consent*, doe flatly inhibit . . . the use of the sacred name." Owing to the frequent confusion in Middle English of *s* and *c*, as the Dictionary points out, the word was often spelt *consent* down to the sixteenth century, and was thus liable to confusion with musical *consent*, when this latter word was introduced. From the approximation of sense, it is in some passages difficult to say which of the two was meant; and hence the remark of Stevens; "'Consent' has some-

times the power of the Latin *Consensus*: see 2 *Henry IV.* v. i. 78: "their spirits are so married in conjunction with the participation of society that they flock together in *consent*, like so many wild geese."

26-28. *honour . . . franchis'd . . . allegiance*] As Liddell well points out, Banquo here seems to be associating honour with the feudal sense of the word, *viz.* "lordship," and to mean to say that Banquo's honours must be honours of "free tenure" as far as Macbeth is concerned. He carries the notion further in "*allegiance clear*," *i.e.* such fealty as no man may owe to more than one lord: most commonly of course to the King. This is another example of Shakespeare's skill in the use of legal terms.

31. *bid*] *i.e.* ask.

31. *drink*] *i.e.* the posset drunk before retiring. Compare ii. ii. 6 *post* and note thereon; and *Merry Wives of Windsor*, v. v. 180: "Thou shalt eat a *posset* to-night at my house."

33. *Is this a dagger, etc.*] Seymour, *Remarks, etc.*, 1805, i. p. 196, thinks the usual delivery of this passage on the stage, *i.e.* with an expression of terror and surprise, is a misconception. If the vision were terrible, the irresolute spirit of Macbeth would shrink from it, but the effect is confidence and animation, and he tries to lay hold of the dagger. I agree with James Sheridan Knowles, *Lectures on Dramatic Litera-*

The handle toward my hand? Come, let me clutch thee:—

I have thee not, and yet I see thee still.

35

Art thou not, fatal vision, sensible

To feeling, as to sight? or art thou but

A dagger of the mind, a false creation,

Proceeding from the heat-oppressed brain?

I see thee yet, in form as palpable

40

As this which now I draw.

Thou marshall'st me the way that I was going;

And such an instrument I was to use.—

Mine eyes are made the fools o' the other senses,

Or else worth all the rest: I see thee still;

45

And on thy blade, and dudgeon, gouts of blood,

Which was not so before.—There's no such thing.

It is the bloody business which informs

Thus to mine eyes.—Now o'er the one half-world

Nature seems dead, and wicked dreams abuse

50

*ture*, 1843, p. 43, who says: "I have long entertained the opinion that this dagger is an apparition coming and vanishing as the witches themselves do, and that consequently it ought to be actually presented, as indeed it used to be. . . . It is a phantom raised by the witches to draw Macbeth on to his conclusion." E. K. Chambers thinks the dagger should not be in the air, but on a table.

36. *fatal*] perhaps, "prophetic." Compare "the fatal bellman" of II. ii. 3. *post*.

36. *sensible*] i.e. capable of being perceived by the senses, perceptible. Johnson quotes from Hooker, *Ecclesiastical Polity* [Bk. I. vii. 1]: "By reason man attained unto the knowledge of things that are and are not *sensible*"; and see Florio's *World of Words*, 1598: "Perceptibile, *perceptibile sensible*"; and Cotgrave, *Dict.* 1611: "Perceptible: *perceivable, sensible*."

46. *dudgeon*] haft, handle. The Oxford Dict. gives (1) a kind of wood used by turners, especially for handles of knives, daggers, etc., *visable*. (2) The haft of a dagger, made of this wood. The Oxf. Edd. quote Arnold's *Chronicles*, 1811, p. 245, referring to the will of John Arnold dated 1473, wherein the testator bequeaths "all my stuff lying in my shoppe, that is to saye,

very, *dogeon*, horn, mapyll, and the toel yt belongeth to my crafte," etc. Craig compares Gascoigne, To the Reader, prefixed to *Poesies* (1575): "The most knotlike piece of boxe may be wrought to a fayre *doogen*." Gerarde in his *Herball*, ed. 1597, speaks of the root of the box-tree, "Turners and cutlers, if I mistake not the matter, do calle this woode *dudgeon*, whence they make dudgeon hafted daggers." And Cotgrave, *Dict.* 1611, has "Dague à roëles: A *Scottish dagger*; or *Dudgeon haft dagger*"; i.e., one turned with little spiral rings to give a better grip. So that the word seems particularly appropriate in a Scottish tragedy.

46. *gouts*] drops, Fr. *gouttes*. The Oxford Dict. gives (2) In the original etymological sense of 'drop,' (5) A drop of liquid, especially of blood. In the later use, after Shakespeare, it tends to mean a large splash or clot.

48. *informs*] Perhaps meaning "takes form or shape." See note on I. v. 33 *ante*.

49, 50. *o'er . . . dead*] "that is, *over our hemisphere all action and motion seem to have ceased*" (Johnson). Malone compares the second part of Marston's *Antonio and Mariana*, 1604 (I. i. 3-8, and 13-21, ed. Bullen): "'Tis yet dead night," etc.



The curtain'd sleep: witchcraft celebrates  
 Pale Hecate's offerings; and wither'd murder,  
 Alarum'd by his sentinel, the wolf,  
 Whose howl's his watch, thus with his stealthy pace,  
 With Tarquin's ravishing strides, towards his design 55  
 Moves like a ghost.—Thou sure and firm-set earth,  
 Hear not my steps, which way they walk, for fear  
 Thy very stones prate of my where-about,  
 And take the present horror from the time,

51. *witchcraft*] now *witchcraft* Rowe (Davenant's version). 55. *strides*] Pope; *sides* Ff. 56. *sure*] Capell (Pope conj.); *sowre* F 1; *sound* Pope. 57. *which way they*] Rowe; *which they may* Ff.

51. *The . . . celebrates*] A manifestly imperfect line, as Dyce justly remarks. D'Avenant's *now* before "witchcraft" is almost certainly right. Knight, followed by Collier in this, had "no doubt that Shakespeare introduced the long pause [*i.e.* between 'sleep' and 'witchcraft'] to add to the solemnity of the description." There is, if anything, still less doubt that Shakespeare did nothing of the kind; and it is quite time that this pernicious and cacophonous heresy of the "pause" or "unstressed impulse" (whatever that may mean) received its quietus.

51. *curtain'd sleep*] Milton has "conveyed" this image into his *Comus*, 554, writing of the steeds "That draw the litter of close-curtain'd sleep." Milton at any rate followed the Folio reading, and Steevens's conjecture *slipper* has met with little acceptance, though it is quite possibly the true reading.

52. *Hecate*] the goddess of classical and medieval witchcraft. Compare Ben Jonson's note to his *Masque of Queens* (1609), ed. Gifford, 1843, p. 571: "Hecat . . . she was believed to govern in witchcraft and is remembered in all their invocations." The word is a dissyllable here, as in *King Lear*, 1: i. 112: "The mysteries of Hecate and the night." In Elizabethan writers classical proper names assumed various forms, to suit rhyme and metre. "Celebrates" is used in respect of the rites attending the offerings to Hecate.

53. *Alarum'd*] Compare *King Lear*, 1: i. 38: "My best alarum'd spirits."

54. *Howl* . . . *watch*] "His [the murderer's] way of knowing the pass-

age of the night" (Craig). Compare *Lucrece*, 370.

55. *ravishing*] The notion of swiftness or rapidity is involved in this word, as in Middle English. Compare Chaucer's *Boethius*, bk. iv. met. vi. 25. (Skeat, vol. ii. p. 122.)

55. *strides*] Pope's emendation is certainly sound, though Johnson and Knight object to "stride" as implying violence or impetuosity; but the word is coupled with "tedious" in *Richard II.* 1. iii. 268; and Spenser has noidea of violence in *Faerie Queene*, iv. viii. 37: "With easy steps so soft as foot could stride." And Tarquin stalks into the chamber of Lucrece, see *Lucrece*, 365. Case aptly refers to "the long tip-toe stealing steps one takes in order to avoid sound by planting the feet as seldom as possible." Liddell reads *slides*, which he says, "involves only one confusion, that of the tall f and fl which were single types"; and he quotes Cooper's *Thesaurus*, "Lapsus serpentum, the sliding, gliding, or creeping of a serpent"; and Cotgrave's *Dict.*, "Griller: to glide, slip, slide, steal"; and compares *Lucrece*, 305 and 362.

57. *my steps . . . walk*] A common Greek construction, found especially in the New Testament, and used also by Shakespeare in *King Lear*, 1: i. 272: "I know you, what you are."

58. *where-about*] Compare "where" as a substantive, *King Lear*, 1: i. 264: "Thou lovest here a better where to find"; and *Comedy of Errors*, 11. ii. 45: "They say every why hath a wherefore."

Which now suits with it.—Whiles I threat, he lives: 60  
Words to the heat of deeds too cold breath gives.

[*A bell rings.*]

I go, and it is done: the bell invites me.  
Hear it not, Duncan; for it is a knell  
That summons thee to heaven, or to hell.

[*Exit*]

## SCENE II.—*The same.*

*Enter* LADY MACBETH.

*Lady M.* That which hath made them drunk hath made me  
bold:

What hath quench'd them hath given me fire.—Hark!—  
Peace!

It was the owl that shriek'd, the fatal bellman,  
Which gives the stern'st good-night. He is about it.

60. *Whiles*] *Whilst* Rowe; *While* Capell.

### SCENE II.

2-6. *What . . . possets,*] so Rowe; Ff end respectively *fire. shriek'd, night.*  
*open: charge Possets,*

61. *Words . . . gives*] The Clar. Edd. call this line a "feeble tag" and think it may be an interpolation. Possibly; but it is not unsuitable to Macbeth's character and his tendency to "speechifying."

### SCENE II.

SCENE II.] "If we recall for a moment the castle architecture with which Shakespeare was familiar—for instance, that of Kenilworth—we have a large courtyard with a flight of steps in one corner leading up to the sleeping-rooms, such as is shown in the cut of Kenilworth in 1620 which is prefixed to the New Shakespeare Society's edition of Robert Laneham's Letter. It is in this courtyard that Scene I. takes place. In these quadrangular houses the hall occupied one side of the building, and out of this, at one end, a flight of steps led to a lobby which opened on the guest-chamber. . . . In the theatre this lobby would, of course, be the usual gallery or balcony at the back of the stage. Duncan and his two grooms, of the chamber, would naturally be lodged in the guest-chamber; back of this would be the second chamber, occupied by Donalbain, and another. Such an ar-

rangement would be familiar to the Elizabethan audience, and explains clearly the action of the scene" (Liddell).

1. *bold*] Furness quotes Mrs. Griffith's *Morality of Shakespeare's Dramas*, 1775, p. 412: "Shakespeare seems to think that a woman could not be rendered completely wicked without some degree of intoxication. It required two vices in her, one to intend, and another to perpetrate the crime."

3. *the fatal bellman*] The Clar. Edd. show the significance of this passage by comparing Webster's *Duchess of Malfi*, iv. ii. (Dyce ed. 1857, p. 386):—

"I am the common bellman,  
That usually is sent to condemn'd  
persons

The night before they suffer"; and Spenser's *Faerie Queene*, v. vi. 27, where the cock is called "the fatal bellman of the night." This latter passage would seem to imply that Shakespeare refers to the "bellman which goeth before a corps, *præco feralis*" (quoted by Liddell from the *Phrasologia Generalis*, 1681); so that "the stern'st good-night" would mean the last good-night of death.

The doors are open; and the surfeited grooms 5  
Do mock their charge with snores: I have drugg'd their  
possets,  
That death and nature do contend about them,  
Whether they live, or die.

*Macb.* [Within.] Who's there?—what, ho!

*Lady M.* Alack! I am afraid they have awak'd,  
And 't is not done:—the attempt and not the deed 10  
Confounds us.—Hark!—I laid their daggers ready;  
He could not miss them.—Had he not resembled  
My father as he slept, I had done 't.—My husband!

*Enter MACBETH.*

*Macb.* I have done the deed.—Didst thou not hear a noise?

*Lady M.* I heard the owl scream, and the crickets cry. 15  
Did not you speak?

*Macb.* When?

*Lady M.* Now.

*Macb.* As I descended?

*Lady M.* Ay.

*Macb.* Hark!  
Who lies the second chamber?

*Lady M.* Donalbain.

10. *attempt and . . . deed*] Camb. Edd. (Hunter conj.); *attempt, and . . . deed*, Ff; *attempt, and . . . deed* Rowe, Pope, Hanmer; *attempt and . . . deed*, Warburton, Johnson, Var. '73, Singer (ed. 2). 14. *I . . . noise?*] one line Rowe, two lines Ff. 16. *Did . . . descended?* *Macb. Did . . . speak?* *Lady M. When? Now?* *Macb. As . . . descended.* Hunter conj.; *Macb. Did . . . speak?* *Lady M. When?* *Macb. Now, as I descended.* Fleay conj. (Shakespeareana, Dec. 1884, apud Camb. Edd.). 18, 19. *Hark! . . . chamber?* so Steevens (1793); one line Ff.

5. *grooms*] serving-men; menial servants of any kind. See the Oxford Dict. for the etymology of the word, so far as this is known.

6. *possets*] Malone quotes Randle Holme's *Academy of Armourie*, 1688, bk. iii. p. 84: "Posset is hot milk poured on ale or sack, having sugar, grated bisket, eggs, with other ingredients boiled in it, which goes all to a curd." See note on ii. i. 31. The Oxford Dict. quotes (*inter alia*) J. Russell, *Book Nurture* (1460), 94: "milke, crayne, and cruddes, and eke the Ioncate, they close a mannes stomak and so doth the possete."

8. *Who's there?*] Macbeth loses control over himself, and breaks out into an exclamation, supposing he hears a noise

(see line 14). The direction [within] was added by Steevens, as the Folio makes Macbeth enter before speaking; but the next lines show that Lady Macbeth is alone.

10. *attempt . . . deed*] The Folio punctuation appears to be correct. They will face the fact of the murder when accomplished, but an unsuccessful attempt would mean ruin. "To me at least," says Dyce, "it is plain that here 'the attempt' is put in strong opposition to 'the deed,' and that 'confound' has no reference to future mischief, but solely to the perplexity and consternation of the moment."

12, 13. *Had he . . . done 't*] The remorse of the woman, not the unsexed monster.

*Macb.* This is a sorry sight.

20

*Lady M.* A foolish thought to say a sorry sight.

*Macb.* There's one did laugh in's sleep, and one cried,  
"Murder!"

That they did wake each other: I stood and heard  
them;

But they did say their prayers, and address'd them  
Again to sleep.

*Lady M.* There are two lodg'd together.

25

*Macb.* One cried, "God bless us!" and, "Amen," the other,  
As they had seen me with these hangman's hands.  
Listening their fear, I could not say, "Amen,"  
When they did say, "God bless us".

*Lady M.* Consider it not so deeply.

*Macb.* But wherefore could not I pronounce "Amen"? 30

I had most need of blessing, and "Amen"  
Stuck in my throat.

*Lady M.* These deeds must not be thought  
After these ways: so, it will make us mad.

*Macb.* Methought, I heard a voice cry, "Sleep no more!

Macbeth does murder sleep,"—the innocent sleep; 35  
Sleep, that knits up the ravell'd sleeve of care,

22-25. *There's . . . sleep.*] so Rowe; Ff. end respectively *sleeps, other: Prayers, sleeps.* 24. *address'd*] *address*, Theobald. 32. *thought*] *thought on* Hammer. 36. *sleeve*] Steevens (Seward conj.); *Sleeve* Ff.

20. *sorry*] See Skeat's *Dict.* for an interesting article on the etymology of this word, showing that the true form was *sorry*, the form *soarye* occurring in Stanyhurst's translation of Virgil's *Aeneid*, 1582, ii. 651 (ed. Arber, p. 64). The original sense was "wounded," "afflicted," and hence "miserable," "sad," "pitiable," etc.

24. *address'd them*] prepared themselves. Compare *Merchant of Venice*, ii. ix. 19: "and so have I *address'd* me."

27. *As*] as if. Compare *King Lear*, iii. iv. 15: "Is it not as this mouth should tear this hand?" etc.

27. *hangman*] executioner. Compare *Merchant of Venice*, iii. i. 125: "the hangman's axe."

28. *Listening*] Compare, for the transitive use, *Julius Caesar*, iv. i. 41: "Listen great things."

32. *thought*] We might read, with Hammer and Capell, *thought on*, as in *Hamlet*, i. ii. 10, 11, and *Twelfth Night*, v. i.

324: "These things further *thought on*"; but it is not essential.

34-39. *Methought . . . life's feast*] It cannot be determined from the Folio where the "voice" is supposed to end. Hammer printed in italics as far as "feast"; and Johnson, who is followed by nearly all subsequent editors, first adopted the arrangement in the text. As the Clar. Edd. remark: "it seems more natural to suppose that 'the innocent sleep, etc.' is a comment made by Macbeth upon the words he imagined he had heard." The voice "may have had its origin in the shouting of drunken revellers in another part of the house," says Liddell.

36. *sleeve*] According to Malone, *sleeve* appears to have signified *coarse* and soft unwrought silk, the Italian *seta grossolana*. See Florio, *Worlds of Words*: "Sfilazza: Any kinde of raveled stuffe, or sleave silk." Id. "Capitone, a kinde of coorse silke, called *sleeve silke*." Cotgrave reads

The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast;—

*Lady M.* What do you mean?

*Macb.* Still it cried, "Sleep no more!" to all the house: 40

"Glamis hath murder'd sleep, and therefore Cawdor  
Shall sleep no more, Macbeth shall sleep no more!"

*Lady M.* Who was it that thus cried? Why, worthy thane,  
You do unbend your noble strength, to think  
So brainsickly of things. Go, get some water, 45  
And wash this filthy witness from your hand.—  
Why did you bring these daggers from the place?  
They must lie there: go, carry them, and smear  
The sleepy grooms with blood.

*Macb.* I'll go no more:  
I am afraid to think what I have done; 50  
Look on't again I dare not.

*Lady M.* Infirm of purpose!  
Give me the daggers. The sleeping, and the dead,

37. *death*] *birth* Warburton. 39. *feast*;—] *feast*.—Theobald; *Feast*. Ff.  
50. *what*] *on what* Keightley.

"Soye flosche" by *sleeve silk*; also  
"Cadace pour faire capiton" by *The  
tow, or coursest part of silke, whereof  
sleeve is made*. See also *Troilus and  
Cressida*, v. i. 35: "Thou idle im-  
material skein of *sleeve silk*."  
Steevens refers to Holinshed, p. 835a  
[vol. 3, Henrie the Eight]: "Eight  
wild men, all apparalled in greene mosse  
made of *sleued silke*." The whole pas-  
sage reminds us of Ovid's *Metam.* xi.  
624 of "Somnus":—

"Pax animi, quem cura fugit, qui  
corda diurnis

Fessa ministeriis mulces reparasque  
labori";

which Shakespeare had certainly read  
in his favourite translation by Golding,  
1587 (ed. 1593, p. 140; xi. 723-6, ed.  
Rouse, 1904):—

"O *sleepe* (quothe she) the rest of  
things: O gentlest of the Goddes,  
Sweete sleepe, the peace of minde  
with whom crookt *care* is aye at  
ods:

Which cherifhest men's weary  
limbes appallid with *toying fore*,  
Ayd makeit them as fresh to worke,  
and lustie as before."

Seneca, *Hercules Furens*, 1068 sqq.,

may also have been in Shakespeare's  
mind.

38, 39. *second* . . . *nourisher*] Pud-  
ding appears anciently to have been the  
first course at dinner ("so, Per tempus  
advenis, you come in *pudding time*, you  
come as well as may be," *Terence in  
English*, 1614), the joint or roast being  
the "second"—the *pièce de resistance*.  
Steevens quotes from Chaucer, *Squire's  
Tale* (C.T. 10661, ed. Pollard, 347,  
vol. ii. p. 205): "The norice of digestion,  
the sleep."

41, 42. *Glamis* . . . *more*] See note on  
the Folio printing, 34-39 *supra*. John-  
son was of opinion that the voice only said  
"Glamis hath murdered sleep," the rest  
being Macbeth's comment. But it is ex-  
tremely difficult to distinguish between  
the voice of conscience and its comment.

45. *brainsickly*] The adverbial form is  
not found elsewhere in Shakespeare,  
although the adjective occurs several  
times.

46. *wash*] Note the working of Lady  
Macbeth's mind in the "sleep-walking  
scene," v. i. 59 *post*.

46. *witness*] evidence. Compare  
*Merchant of Venice*, I. iii. 100: "An  
evil soul producing holy *witness*."

Are but as pictures; 't is the eye of childhood  
That fears a painted devil. If he do bleed,  
I'll gild the faces of the grooms withal, 55  
For it must seem their guilt. [*Exit.—Knocking within.*]

*Macb.* Whence is that knocking?—  
How is't with me, when every noise appals me?  
What hands are here? Ha! they pluck out mine eyes.  
Will all great Neptune's ocean wash this blood  
Clean from my hand? No, this my hand will rather 60  
The multitudinous seas incarnadine,  
Making the green one red.

61. *incarnadine.*] Rowe; *incarnardine*, Ff. 62. *the green one red.*] *the Green one Red.* F 4; *the Greene one, Red* Bf 1, 2, 3; *the green, One red—* Johnson; *the green—one red.* Steevens (1778), Murphy, conj.

54. *painted devil*] Webster has imitated this in his *White Devil* (Dyce, ed. 1857, p. 22a): "Terrify babes, my lord, with *painted devils*."

55, 56. *gild . . . guilt*] This ghastly quibble may have been intended by Shakespeare to "enhance the horror" of the scene. In the old ballads particularly gold was almost always styled "red." Compare the "golden blood" of II. iii. 115; and *King John*, II. i. 316: "armours . . . all *gilt* with Frenchmen's blood"; and for the pun, 2 *Henry IV.* IV. v. 129: "England shall double gild his treble guilt."

56. *knocking*] See the introductory note to scene iii. of this Act.

59. *Neptune's ocean*] Many quotations from the classics illustrate this great passage; e.g. Upton, *Critical Observations*, 1746, compares Sophocles, *Oedip. Tyr.* 1227:—

"Ὀψαί, γὰρ ὅτε τοῖς ὄφρε φάσιν  
ἴδωι καθύπερθε τῆς γῆς ὄφρ' ἴδωι."  
Steevens compares Catullus, 88, 5, *In Gellium*:—

"Suscepit, O Gelli, quantum non ultima Tethys.  
Non genitor Nympharum abluat Oceanus."

And Seneca, *Hippolytus*: II. 715 (which Shakespeare may have read):—

"Quis est tunc me Tanaïs? aut quae  
barbarus  
Pentecostis Pontico incumbens  
Pentecostis."

Non ipse toto magnus Oceano  
pater

Tantum expiarit sceleris!

But it does not follow that Shakespeare had read these in the originals.

61. *multitudinous seas*] By this Shakespeare meant, according to Malone, and I see no reason to doubt the interpretation, not the multitude of creatures which inhabit the seas, not the many-waved ocean, but the countless masses of waters wherever dispersed on the surface of the globe, "the multitudes of seas," as Heywood has it. The passage is from Heywood's [*sic*, but rather Munday and Chettle's] *Death of Robert, Earl of Huntingdon*, 1601, II. ii. (vol. viii. p. 268, ed. Hazlitt's Dodsley 1874): "The multitudes of seas dyed red with blood."

61. *incarnadine*] Properly, as the Oxford Dict. remarks, to make flesh-coloured or carnation; but from Shakespeare onward associated with the colour of blood. As a verb it does not seem to be found in any English author prior to Shakespeare. Cotgrave has "Incarnadin" both as a substantive and an adjective, and translates it by *carnation*, or, more properly & deep, rich, or bright carnation. And see Sylvester, *Du Bartas*, I. 5, 609 (1591):—

"Her wings and train of feathers  
(mixed line)

Of orient *scarlet* and *incarnadine*."  
62. *Making . . . red*] i.e. changing

*Re-enter* LADY MACBETH.

*Lady M.* My hands are of your colour ; but I shame  
To wear a heart so white. [*Knock.*] I hear a  
knocking  
At the south entry :—retire we to our chamber. 65  
A little water clears us of this deed :  
How easy is it then ! Your constancy  
Hath left you unattended.—[*Knock.*] Hark ! more  
knocking.  
Get on your night-gown, lest occasion call us,  
And show us to be watchers.—Be not lost 70  
So poorly in your thoughts.  
*Macb.* To know my deed, 't were best not know myself.

Wake Duncan with thy knocking : I would thou couldst !  
[*Knock.*  
[*Exeunt.*

64-68. To . . . knocking.] so Pope; Ff, print in seven lines ending respectively *white, entry: Chamber: dead. Constance vnattended. knocking.* 72, 73. To . . . couldst [/] so Pope; four lines Ff, ending respectively *dead, selfe, knocking: couldst.* 72. To know] T' *unknown* Hamner. 73. Wake . . . thy] Wake Duncan with this Rowe; Wake, Duncan, with this Theobald (Davenant's version). I would] would Pope; Ay, 'would Steevens (1793).

the green sea into total red. Compare *Hamlet*, II. ii. 479: "Now is he total gullet"; and Munday and Chettle's *Downfall of Robert, Earl of Huntingdon*, 1601, rv. i. (vol. viii. p. 173, ed. Hazlitt's Dodsley, 1874): "And made the *greene sea red* with Pagan blood." See also Spenser, *F.Q.* II. x. 48:—

“The whiles with bloud they all the  
shore did staine,  
And the gray *Ocean* into purple  
dy.”

Owing no doubt to the extraordinary punctuation of the Folio (*i.e.* "making the Greene one, Red") many editors seem to have misunderstood the meaning. If the Folio printers meant anything by this comma, they probably meant to indicate something in the

nature of a rhetorical pause after "one," with the idea of rendering "red" more emphatic.

69. *night-gown*] dressing-gown or *robe de chambre*. "In Macbeth's time, and for centuries later," says Grant White, "it was the custom for both sexes to sleep without other covering than that belonging to the bed." Ordinary clothing would show that they had not been to bed.

72. To know . . . myself] Elwin, *Shakespeare Restored*, 1853, explains, and rightly, I think, "with a knowledge of my deed, I were better *lost to the knowledge both of my nature and of my existence*"; and the Clar. Edd., "If I must look my deed in the face, it were better for me to lose consciousness altogether."

SCENE III.—*The same.**Enter a Porter.*[*Knocking within.*]

*Porter.* Here's a knocking, indeed! If a man were porter of hell-gate, he should have old turning the key.  
 [*Knocking.*] Knock, knock, knock. Who's there, i' the name of Belzebub?—Here's a farmer, that hanged himself on the expectation of plenty: come 5  
 in time; have napkins enough about you; here you'll sweat for't. [*Knocking.*] Knock, knock.

SCENE III.] Capell in his *Notes*, p. 13, well remarks, "without this scene Macbeth's dress cannot be shifted nor his hands washed. To give a rational space for the discharge of these actions was this scene thought of." This is a piece of sound criticism, and tends to support the authenticity of the passage, the various questions concerning which are dealt with in the Introduction. The comic relief afforded by the porter's entrance serves its purpose in "taking the present horror from the scene"; but it is short, as if Shakespeare were anxious to resume the tragic thread of his discourse. As Coleridge (who, however, believed this scene "to have been written for the mob by some other hand") remarks, "Shakespeare never introduces it [the comic] but when it may react on the tragedy by harmonious contrast." See De Quincey's famous essay *On the Knocking at the Gate in Macbeth*, Works, ed. Masson, vol. x. p. 389; and Hales, *Notes and Essays on Shakespeare*, pp. 273-290.

2. *old*] Frequently used as a colloquial augmentative, meaning plentiful, great, abundant; or, as Steevens says, "frequent, more than enough." Cotgrave has "Faire le Diable de vauvert. To play reaks; to keep an old coile, a horrible stirre; to make a hurly burly." Dyce remarks that the Italians use, or at least formerly used, *vecchio* in the same sense; and he quotes Pulci, *Morg. Mag.* xv. 54:—

"Perchè corante abbandonava il freno,  
 E dette un vecchio solpo in sul terreno";

and he further remarks that Florio in his *Worlds of Wordes*, 1598, has not given this meaning of *vecchio*.

5. *the expectation of plenty*] which

would of course bring low prices. Malone compares Hall's *Satires*, iv. 6 (ed. 1597):—

"Ech Muck-worme will be riche with lawlesse gaine,  
 Altho he smother vp mowes of seven yeares graine,  
 And hang'd himself when come grows cheap again."

Malone's reference to this passage as pointing to 1606 being the date of *Macbeth* (see Introduction) is controverted by Liddell on the ground that Jonson had already made use of the story in his *Every Man out of His Humour* (1599), iii. ii., where Sordido, a farmer, "falls off," i.e. hangs himself because his "prognostication" of foul weather, and consequent dearth, had not "kept touch with him." But it certainly does not follow that Shakespeare did not make a similar use of the story seven years after, in view of the abundant harvest of 1606.

5, 6. *come in time*] If this reading be correct, the meaning is probably "Come in good time, so that you may enjoy plenty of the everlasting bonfire, and have a good old sweat for't." Staunton complains that no editor has yet explained the meaning; but his reading, "Come in, Time"—*Time* being intended as a whimsical appellation for the farmer that had hanged himself—is too whimsical for belief. If there is to be any change in the text, it should probably be in the direction of assimilating this invitation to the invitations which follow, viz. Come in time; the "equivocator" and the "tailor" being both invited to come in.

6. *napkins*] Nares, *Glossary*, mentions Baret's *Alvearie*, which gives "*Napkin or handkerchief*, . . . sudarium . . . quo sudorem extergimus



Who's there, i' the other devil's name?—'Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason 10 enough for God's sake, yet could not equivocate to heaven: O! come in, equivocator. [*Knocking.*] Knock, knock, knock. Who's there?—'Faith, here's an English tailor come hither for stealing out of a French hose: come in, tailor; here you may roast 15 your goose. [*Knocking.*] Knock, knock. Never at quiet! What are you?—But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire. 20 [*Knocking.*] Anon, anon: I pray you, remember the porter. [*Opens the gate.*]

in aestu, et nares pergamus." Hence the necessity for "napkins enow" in a hot place.

9. *equivocator*] "meaning a Jesuit," says Warburton. See the Introduction for an account of the proceedings at Garnet's trial in 1606. Prof. Dowden, *New Shakespeare Society Transactions*, 1874, p. 275, thinks "we should ask whether Shakespeare did not make the porter use this word as well as 'hell-gate' with unconscious reference to Macbeth, who even then had begun to find that he could not 'equivocate to heaven.' The equivocator who, the porter says, is 'here,' and whom he tells to come in, is, in one sense, depend upon it, the same Macbeth of whom Macduff says, a few lines further on, 'here he comes,' and who begins to equivocate forthwith."

14, 15. *stealing out of a French hose*] The joke against tailors was a very old and common one. Reginald Scot, in his *Discoverie of Witchcraft*, 1584, says of Samuel's apparition: "Belike he had a new mantell, made him in heaven: and yet they saie Tailors are skantie there, for that their consciences are so large here." See also the note on *Midsummer Night's Dream*, II. i. 54 (present series, 1905): "And 'tailor' cries." Steevens and the Clar. Edd. refer to the following passage in Stubbes, *Anatomic of Abuses*, 1595, fol. 23b: "The Frenche hose are of two diuerse makinges, for the common French hose (as they list to call them) containeth length, breadth, and sidenesse sufficient, and is made very rounde. The other containeth neyther

length, breadth, nor sidenesse (being not past a quarter of a yarde side), whereof some be paned, cut and drawn out with costly ornaments, with Canions annexed, reaching downe beneath their knees." Warburton thought the text in Macbeth referred to the latter kind of hose, for "a tailor must be a master of his trade who could steal anything from thence." But in *Merchant of Venice*, I. ii. 80, say the Clar. Edd., "Shakespeare clearly speaks of the larger kind, the 'round hose' which the Englishman borrows from France, and it is enough to suppose that the tailor merely followed the practice of his trade without exhibiting any special dexterity in stealing. So in *Henry V.* III. vii. 56: 'You rode, like a kern of Ireland, your French hose off, and in your straight strossers'; where the French hose are wide by comparison." See also the reference in *Henry VIII.* I. iii. 31; to "short blister'd breeches," i.e. slashed with satin lining.

20. *the primrose way*] Compare *All's Well that Ends Well*, IV. v. 56: "the flowery way that leads to the broad gate and the great fire"; and *Hamlet*, I. iii. 50: "the *primrose* path of dalliance."

20. *bonfire*] According to the Oxford Dict., from *bone* and *fire*, the spelling *bone-fire* (sc. *bone-fire*) being common down to 1760. In Scotland for the annual midsummer "bane fire" in the burgh of Hawick old bones were regularly collected and stored up down to about 1800. In Golding's translation of Ovid's *Metam.* 1567, bk. vii. l. 779, ed. Rouse, 1904, we find "Or els with-

*Enter MACDUFF and LENOX.*

*Macd.* Was it so late, friend, ere you went to bed,  
That you do lie so late?

*Port.* 'Faith, Sir, we were carousing till the second cock; 25  
And drink, Sir, is a great provoker of three things.

*Macd.* What three things does drink especially pro-  
voke?

*Port.* Marry, Sir, nose-painting, sleep, and urine. Lechery, 30  
Sir, it provokes, and unprovokes: it provokes the de-  
sire, but it takes away the performance. Therefore,  
much drink may be said to be an equivocator with  
lechery: it makes him, and it mars him; it sets him  
on, and it takes him off; it persuades him, and dis-  
heartens him; makes him stand to, and not stand to: 35  
in conclusion, equivocates him in a sleep, and, giving  
him the lie, leaves him.

*Macd.* I believe, drink gave thee the lie last night.

*Port.* That it did, Sir, i' the very throat o' me: but I re- 40  
quited him for his lie; and, I think, being too strong  
for him, though he took up my legs sometime, yet I  
made a shift to cast him.

*Macd.* Is thy master stirring?

*Enter MACBETH.*

Our knocking has awak'd him; here he comes.

*Len.* Good morrow, noble Sir!

*Macd.*

Good morrow, both! 45

out, solemnities were burnt in bone-fires  
the

25. *the second cock*] i.e. 3 a.m. Com-  
pare *Romeo and Juliet*, iv. iv. 3:—

"The second cock hath crow'd,  
The curfew bell hath rung, 'tis three  
o'clock."

See also *King Lear*, iii. iv. 221: "This  
is the foul fiend Flibbertigibbet; he  
begins at curfew and walks till the first  
cock."

29-31. *Lechery . . . the performance*  
of the same effect. Urquhart's *Pabelias*,  
1817, c. xxi. (1893):—

"Carnal concupiscence is cooled and  
quenched five several ways,  
First, by means of wine."

30. 31. Note the quibble in the  
original of putting to bed and  
imagined by the chronometer.

38. *last night*] "It is not very easy,"  
says Malone, "to ascertain precisely  
the time when Duncan is murdered. . . .  
Shakespeare, I believe, was led to fix the  
time of Duncan's murder near the break  
of day by Holinshed's account of the  
murder of King Duffe; 'he was long in  
his oratorie and there continued till it  
was late in the night.' Donwald's ser-  
vants 'enter the chamber where the  
King lay, a little before cock's crow,  
where they secretlie cut his throat.'"  
We may be very certain, however, that  
however roughly Shakespeare might  
allocate his time, he never for dramatic  
purposes attempted to fix it with abso-  
lute precision. He knew well enough  
that his spectators did not regulate their  
imaginations by the chronometer.

*Macd.* Is the king stirring, worthy thane?

*Macb.*

Not yet.

*Macd.* He did command me to call timely on him :  
I have almost slipp'd the hour.

*Macb.*

I'll bring you to him.

*Macd.* I know, this is a joyful trouble to you ;  
But yet 't is one.

50

*Macb.* The labour we delight in physics pain.  
This is the door.

*Macd.*

I'll make so bold to call,

For 't is my limited service.

[*Exit.*

*Len.* Goes the king hence to-day ?

*Macb.*

He does :—he did appoint so.

*Len.* The night has been unruly : where we lay, 55

Our chimneys were blown down ; and, as they say,  
Lamentings heard i' the air ; strange screams of death,  
And prophesying with accents terrible  
Of dire combustion, and confus'd events,  
New hatch'd to the woeful time.

60

52, 53. *I'll . . . service*] prose Ff; verse Hammer. 54. *hence*] *From hence* Steevens (1793), who arranges 53 *For . . . king.* and 54 *From hence . . . so.* 54. *He does :*] orn. Pope. 55-57. *The . . . death,*] so Rowe; four lines Ff, ending respectively *unruly : downe, ayre Death,* 58. *And prophesying*] *And prophesyings* Hammer. 59-61. *events, New . . . time.* *The*] *events. New . . . time, the Johnson conj.* 60-62. *New . . . shake*] so Rowe; four lines Ff, ending respectively *time. Night. feuerous, shake.*

51. *The labour . . . pain*] For the sentiment, compare *Cymbeline*, III. ii.

34 :—

"Some griefs are med'cinable; that  
is one of them,  
For it doth physic love."

And *Tempest*, III. i. 1 :—

"There be some sports are painful  
and their labour  
Delight in them sets off."

53. *limited*] appointed; like the qualifications of an estate in law. See *Measure for Measure*, IV. ii. 176: "having the hour limited"; and *Timon of Athens*, IV. iii. 431 :—

"For there is boundless theft  
In limited professions,"

i. e. those to which admission is under restrictions, such as the Church, the law, and medicine.

59. *combustions*] tumult, confusion, especially of a political kind. Cotgrave has "*Combustion* : *f. A combustion . . . also a tumult* ; and hence *Entrer*

en combustion avec. *To make a stirre, to raise an uprore, to keepe an old coyle against.*" And see *Henry VIII.* V. iv. 51.

59. *confus'd*] Perhaps here in the sense of confusing, full of confusion : a very frequent grammatical usage with the Elizabethan writers.

60. *hatch'd . . . time*] Malone was inclined to believe that *new-hatch'd* should be referred to *events*, though the events were yet to come : "Allowing," he says, "for Shakespeare's usual inaccuracy with respect to the active and passive participle, the events may be said to be 'the hatch and brood of time'"; and he quotes a passage much resembling the present, *vis. 2 Henry IV.* III. i. 80-6 :—

"There is a history . . .

Such things become the hatch and brood of time."

"Here certainly," remarks Malone, "it is the *thing* or *event*, and not the *pro*."

The obscure bird clamour'd the livelong night :  
Some say, the earth was feverous, and did shake.

*Macb.* 'T was a rough night.

*Len.* My young remembrance cannot parallel  
A fellow to it.

65

*Re-enter MACDUFF.*

*Macd.* O horror! horror! horror! Tongue, nor heart,  
Cannot conceive, nor name thee!

*Macb., Len.* What's the matter?

*Macd.* Confusion now hath made his masterpiece!  
Most sacrilegious murder hath broke ope  
The Lord's anointed temple, and stole thence  
The life o' the building!

70

*Macb.* What is't you say? the life?

*Len.* Mean you his majesty?

*Macd.* Approach the chamber, and destroy your sight  
With a new Gorgon.—Do not bid me speak :  
See, and then speak yourselves.—

*[Exeunt Macbeth and Lenox.]*

Awake! awake!—

75

Ring the alarum-bell.—Murder, and treason!  
Banquo, and Donalbain! Malcolm! awake!  
Shake off this downy sleep, death's counterfeit,  
And look on death itself!—up, up, and see  
The great doom's image!—Malcolm! Banquo!

80

66, 67. *Tongue . . . thee.*] so Capell; one line Ff. 66. *Tongue, nor*] Or *tongue* or Pope; *Nor tongue, nor* Theobald. 80. *Banquo!*] Ff; *Donalbain!* Hanmer; *Banquo! rise:* Travers (Johnson conj.); *Banquo! all!* Hudson (Lettsom conj.).

*phacy*, which is the *hatch* of time; but it must be acknowledged, the word 'become' sufficiently marks the future time. If, therefore, the construction which I have suggested be the true one, *hatch'd* must be here used for *hatching*, or 'in the state of being hatch'd'—'To the woful time' means—to suit the woful time." Or the expression may simply mean "born to the time," as a child is born to parents.

61. *The obscure bird*] the owl, the bird of darkness. Compare II. ii. 3 *ants*.

62. *feverous*] referring to the fever of ague, then very common in the fens and undrained districts.

74. *Gorgon*] In all probability Shakespeare got his knowledge of the Gorgon's head from Golding's translation

of Ovid's *Metam.* bk. v. l. 225 *sqq.*, ed. Rouse, 1904:—

"And therewithall he drew

Out Gorgon's head," etc.

But he may have learnt it at school.

78. *death's counterfeit*] See *Lucrece*, 402, where sleep is called "the map of death"; and *Midsummer Night's Dream*, III. ii. 364: "death-counterfeiting sleep."

80. *doom's image*] Compare *King Lear*, v. iii. 264: "*Kent*. Is this the promised end? *Edgar*. Or *image* of that horror?"

80. The insertion of "up" after "Banquo!" at the end of this line, having regard to "rise up" in the following line, seems very effective, and is an almost certain emendation.

As from your graves rise up, and walk like sprites,  
To countenance this horror! Ring the bell.

[*Bell rings.*

*Enter* LADY MACBETH.

*Lady M.* What's the business,  
That such a hideous trumpet calls to parley  
The sleepers of the house? speak, speak!

*Macd.* O gentle lady, 85  
'Tis not for you to hear what I can speak:  
The repetition, in a woman's ear,  
Would murder as it fell.

*Enter* BANQUO.

O Banquo! Banquo!

Our royal master's murder'd!

*Lady M.* Woe, alas!  
What! in our house?

*Ban.* Too cruel, anywhere. 90  
Dear Duff, I pr'ythee, contradict thyself,  
And say, it is not so.

*Re-enter* MACBETH and LENOX.

*Macb.* Had I but died an hour before this chance,  
I had liv'd a blessed time; for, from this instant,  
There's nothing serious in mortality; 95  
All is but toys: renown, and grace, is dead;  
The wine of life is drawn, and the mere lees  
Is left this vault to brag of.

82. *Ring the bell.*] om. Theobald. 85. *speak, speak!*] Ff; *speak.* Pope.  
O] om. Pope. 88, 89. O . . . *murder'd.*] so Theobald; one line Ff.

82. *Ring the bell.*] There is no valid reason for striking this out as Theobald suggests, on the ground that it was a mere stage direction. The fact that Lady Macbeth begins her next speech with a short line, and that if "Ring the bell" were struck out as being a direction, the hemistich ending Macduff's speech and that beginning Lady Macbeth's would form a complete verse, is not a sufficient reason, if we bear in mind the number of incomplete lines in the play, which I think was probably due to Shakespeare's rapid composition of this tragedy. Macduff's order to "ring the alarm bell" in line 76 would not be executed immediately, so as to

give time for his speech; and it is a good dramatic stroke on Shakespeare's part to indicate Macduff's impatience by reiterating the order. On the other hand, it must not be forgotten that stage-directions are nearly always couched in *imperative* terms, as Malone remarks.

98. *vault*] "A metaphorical comparison of this world vaulted by the sky and robbed of its spirit and grace, with a vault or cellar from which the wine has been taken and the dregs only left" (Elwin). In Case's view, Macbeth is thinking of the earth as a burial vault, and so proceeds to the idea of a wine vault.

*Enter MALCOLM and DONALBAIN.*

*Don.* What is amiss?

*Macb.* You are, and do not know 't:  
The spring, the head, the fountain of your blood 100  
Is stopp'd; the very source of it is stopp'd.

*Macd.* Your royal father's murder'd.

*Mal.* O! by whom?

*Len.* Those of his chamber, as it seem'd, had done 't:  
Their hands and faces were all badg'd with blood;  
So were their daggers, which, unwip'd, we found 105  
Upon their pillows:  
They star'd, and were distracted; no man's life  
Was to be trusted with them.

*Macb.* O! yet I do repent me of my fury,  
That I did kill them.

*Macd.* Wherefore did you so? 110

*Macb.* Who can be wise, amaz'd, temperate and furious,  
Loyal and neutral, in a moment? No man:  
The expedition of my violent love  
Outrun the pauser reason.—Here lay Duncan,  
His silver skin lac'd with his golden blood; 115  
And his gash'd stabs look'd like a breach in nature  
For ruin's wasteful entrance: there, the murderers,  
Steep'd in the colours of their trade, their daggers

106, 108. *Upon . . . them*] so Steevens (1793); two lines Ff. the first ending *distracted*,

104. *badg'd*] Compare 2 *Henry VI.* iii. ii. 200: "Murder's crimson badge."  
105-108. *So, were their . . . them*] *laced thick all over, aslope, ore-crosse or billet-wise.* Compare *Romeo and Juliet*, iii. v. 8:—

"What envious streaks  
Do lace the severing clouds in  
yonder East."  
And *Cymbeline*, ii. ii. 22:—  
"white and azure *laced*  
With blue of heaven's own tint."  
"It is not improbable," says Johnson,  
"that Shakespeare put these forced  
and unnatural metaphors into the  
mouth of Macbeth, as a mark of artifice  
and dissimulation, to show the difference  
between the studied language of  
hypocrisy and the natural outcries of  
sudden passion. The whole speech, so  
considered, is a remarkable instance of  
judgement, as it consists entirely of  
antithesis and metaphor."

106. *pauser*] Cotgrave has "Musard:  
linguier, deferrer, delayor."  
108. *badg'd*] interlaced, in reticulate  
figures. Cotgrave has "Chamare:

Unmannerly breech'd with gore. Who could refrain,  
That had a heart to love, and in that heart 120  
Courage, to make 's love known?

*Lady M.*

Help me hence, ho!

*Macd.* Look to the lady.

*Mal.* [*Aside to Don.*] Why do we hold our tongues,  
That most may claim this argument for ours?

*Don.* [*Aside to Mal.*] What should be spoken 125  
Here, where our fate, hid in an auger-hole,  
May rush, and seize us? Let's away: our tears  
Are not yet brew'd.

119. *Unmannerly breech'd*] *Unmanly drench'd* Johnson. 121. [*Seeming to faint.*] Rowe. 122, 124, 127. [*Aside . . .*] Staunton; om. Ff. 124-126. *What . . . tears*] so Malone; three lines Ff. ending respectively *here, hole, away*, Steevens ends with *here, hole, tears*, Dyce with *fate, us? away*;

119. *breech'd*] covered as with breeches, covered with gore up to the hilts; and this of course would be "unmannerly" as contrasted with "mannerly" breeches, i.e. the sheaths. That Shakespeare did not invent any new or fantastic use of the word, although, perhaps, he makes Macbeth use an artificial or affected expression, would seem to be clear from a passage in *The Civil Conversation* of M. Stephen Guazzo . . . the first three [books] translated out of French by G. Pettie [the fourth out of the Italian by Bartholomew Young], London. Thomas East, 1586 (quoted by Professor L. M. Harris in *Modern Language Notes*, January, 1906, vol. xxi. p. 12), "you make me now doubt least I be in worse case than I am aware of: for you means by your wordes to include mee in the number of the melancholike, which have their wit so *breeched*, that they cannot discern sweete from soure." This version was probably made from the French version of Tourangeau, Lyon, 1580, the passage in which runs as follows: "Vous me faites maintenant douter, que ie ne sois en pire estat que ie ne me sens: car vous voulez dire & inferer que ie sois du nombre des melancholiques, lesquels ont tellement, le carneau *obfusqué*, qu'ils ne scauroient discerner le doux d'auec l'amer": "*obfusqué*," says Professor Harris, "answers to *offuscato* of the Italian of Guazzo, which is defined by Florio, *Worlds of Words*, 1598, s.v.

Offuscate: to darken, to obscure, to blind, to daze, to eclipse, to shadow, to dim." From this Professor Harris thinks, and I agree with him, that "it is pretty clear that *breech* was more or less current (perhaps current only as an affectation) in the sense of 'cover over' (of the mind, 'becloud'), the original sense being, no doubt, 'cover as with breeches.' The passage from Pettie's translation, therefore, confirms the usual interpretation to the extent that Macbeth means 'covered with gore,' but disposes of the assumption that Shakespeare invents a fantastic metaphor for the occasion. It may be that he makes Macbeth use an affected expression."

122. *Look . . . lady*] On the vexed question whether Lady Macbeth did really faint, see the Introduction.

123. *argument*] subject or theme: in this sense very frequent in the plays, e.g. *Timon of Athens*, III. iii. 20: "So it may prove an argument of laughter."

125. *where*] The true reading is undoubtedly "whereout"; and this seems to refer rather to "rush" in the next line than to the antecedent word "here"; and hence to be a decided improvement on the Folio reading *where*.

125. *hid in an augur-hole*] lurking in any minute spot. Compare *Coriolanus*, IV. vi. 87:—

"Your franchises, whereon you stood, confined  
Into an augur's bore."

*Mal.* [*Aside to Don.*] Nor our strong sorrow  
Upon the foot of motion.

*Ban.*

Look to the lady:—

[*Lady Macbeth is carried out.*]

And when we have our naked frailties hid,  
That suffer in exposure, let us meet, 130  
And question this most bloody piece of work,  
To know it further. Fears and scruples shake us:  
In the great hand of God I stand; and thence  
Against the undivulg'd pretence I fight  
Of treasonous malice.

*Macd.*

And so do I.

*All.*

So all. 135

*Macd.* Let's briefly put on manly readiness,  
And meet it the hall together.

*All.*

Well contented.

[*Exeunt all but Malcolm and Donalbain.*]

*Mal.* What will you do? Let's not consort with them:  
To show an unfelt sorrow is an office  
Which the false man does easy. I'll to England. 140

*Don.* To Ireland, I: our separated fortune  
Shall keep us both the safer; where we are,  
There's daggers in men's smiles: the near in blood,  
The nearer bloody.

128. *Upon*] on Pope, who reads *Are . . . on* as one line. *Look*] *Look there* Hammer. 138. *What . . . them*:] one line Rowe, two lines Ff. 140. *Which . . . England*] one line Rowe, two lines Ff. 141-144. *To . . . bloody*] so Rowe; four lines Ff, ending respectively *I: safer; smiles; bloody.*

127. *strong sorrow*] "Sorrow in its first strength is motionless, and cannot express itself in words or tears." (Clar. Edd.) Compare rv. iii. 210 *post*.

129. *naked frailties*] unclothed (and therefore weak) bodies.

134. *pretence*] intention, design. Compare II. iv. 24 *post*; and *King Lear*, I. iv. 75: "a very *pretence* and purpose of unkindness."

136. *manly readiness*] i.e. men's clothes. "Ready" frequently means dressed, and "unready" undressed. See, for example, the stage-direction in *I. Henry VI.* II. i. 38: "*The French put over the walls in their shirts. Enter . . . half ready and half unready*." Compare *Cymbeline*, II. iii. 87: "Is she ready?" Keightley compares Beaumont and Fletcher's *Queen of Corinth*, II. iv.: "Did my wife make

her ready handsomely"; and their *Island Princess*, III. iii.: "I am e'en *unready*." The Clar. Edd. think the phrase means "Complete armour, and involves also the corresponding habit of mind"; and Herford renders it "the equipment and mood of battle"; but I doubt much if Shakespeare intended this. Case prefers the "face meaning," and considers that Macduff, coming from without, could not be undressed, or at any rate "unready," so that the other, or concrete, sense would have to refer to "armour." But Macduff's "limited service" was to call on the King, and therefore he must have been lodged in another part of the castle, and so "unready" or undressed.

143. *the near*] i.e. the nearer. Compare *Richard II.* v. i. 38: "Better far



*Mal.*

This murderous shaft that's shot  
Hath not yet lighted, and our safest way  
Is to avoid the aim: therefore, to horse;  
And let us not be dainty of leave-taking,  
But shift away. There's warrant in that theft  
Which steals itself, when there's no mercy left.

145

[*Exeunt*]SCENE IV.—*Without the castle.**Enter ROSSE and an Old Man.*

*Old M.* Threescore and ten I can remember well;  
Within the volume of which time I have seen  
Hours dreadful, and things strange, but this sore night  
Hath trifled former knowings.

*Rosse.*

Ah! good father,  
Thou seest, the heavens, as troubled with man's act,  
Threaten his bloody stage: by the clock 't is day,  
And yet dark night strangles the travelling lamp.  
Is't night's predominance, or the day's shame,

5

4. *Ah,*] Rowe; *Ha* Ff. 6. *Threaten*] Rowe; *Threatens* Ff. *his*] *this*  
*Theobald.* 7. *travelling lamp.*] Ff 3, 4; *travailing Lampe:* Ff 1, 2.

off than near, be *ne'er the near.*" By "the near in blood" Donalbain may mean Macbeth, as being nearest in blood to themselves or as being guilty of the murder; or he may mean himself and Malcolm as being near in blood to the murdered king, and therefore more liable to be murdered in their turn.

148. *There's warrant . . . left*] The Clar. Edd. compare *All's Well that Ends Well*, II. i. 33: "*Bertram. I'll steal away. First Lord. There's honour in the theft.*"

## SCENE IV.

SCENE IV.] This scene is not really a part of the dramatic action, as Liddell aptly remarks, but rather serves the purpose of a chorus, bridging over the gap between Act II., which leaves Macbeth having successfully accomplished the murder, and Act III., which presents him in the full enjoyment of the fruits of his crime.

3. *sore*] dreadful, grievous; Sc. *sair*, in much the same sense.

4. *trifled former knowings*] i.e. made former experience seem trifling. "Trifled" does not seem to be used

elsewhere by Shakespeare in this causative sense. See, for an active use, *Merchant of Venice*, IV. i. 298: "we trifle time." "Knowings" i.e. experiences, is also a *ἔπαξ λεγόμενον*.

5-20. *Thou seest, . . . look'd upon 't*] Shakespeare probably took his hint of these portents from Holinshed's account of the murder of King Duff.

7. *travelling lamp*] This epithet of the sun is common in the old poets; e.g. Drayton in his *Elegies*, 1627, p. 185, has "nor regard him *travelling* the signes." In Shakespeare's time the word was spelt indifferently "travel" and "travall," although modern usage differentiates the meanings. Herrick, in his famous lyric *To the virgins, to make much of their time*, writes of "The glorious lamp of Heaven, the Sun."

8. *predominance*] astrological influence. See *Troilus and Cressida*, II. iii. 138: "his humorous *predominance*" (where the simile is from the influence of the moon); *King Lear*, I. ii. 134: "Knaves, thieves and teachers by *spherical predominance*"; and Fletcher, *Sea Voyage*, III. I.: "The sullen Saturn had *predominance* at your nativity!"

That darkness does the face of earth entomb,  
When living light should kiss it?

*Old M.* 'T is unnatural, 10  
Even like the deed that's done. On Tuesday last,  
A falcon, towering in her pride of place,  
Was by a mousing owl hawk'd at, and kill'd.

*Rosse.* And Duncan's horses (a thing most strange and certain)  
Beauteous and swift, the minions of their race, 15  
Turn'd wild in nature, broke their stalls, flung out,  
Contending 'gainst obedience, as they would make  
War with mankind.

*Old M.* 'T is said, they eat each other.

*Rosse.* They did so; to th' amazement of mine eyes,  
That look'd upon 't. Here comes the good Macduff. 20

*Enter MACDUFF.*

How goes the world, Sir, now?

*Macd.* Why, see you not?

*Rosse.* Is't known, who did this more than bloody deed?

*Macd.* Those that Macbeth hath slain.

*Rosse.* Alas, the day!

What good could they pretend?

*Macd.* They were suborn'd.

14. *And . . . certain,*] one line Pope; two lines Ff. 15. *their*] *the* Theobald. 17, 18. *would make War*] so Steevens (1793), line 17 ending with *would* Ff. 18. *eat*] *ate* Singer. 19, 20. *They . . . Macduff*] so Pope; three lines Ff, ending respectively so: *vpon't. Macduffs.* 24. *were*] *are* Theobald (ed. 1).

12. *towering . . . place*] terms of falconry. Turberville in his *Book of Falconrie*, ed. 1611, p. 33, writing of the "hobby," says: "Shee is of the number of those Hawkes that are hie flying and tower Hawks!" Compare *King John*, v. ii. 149: "And like an eagle in his aery towers." "Towering" means mounting higher and higher in wide circles, and "place" is the highest "pitch" or flight attained by the hawk before stooping. See the admirable description of a day's hawking in Mr. Justice Madden's *Diary of Master William Silence* (new ed. 1907, p. 193 sqq.).

14. *horses*] "horse," the old collective plural, seems an almost certain emendation for the Folio "horses." Skeat points out (*Notes and Queries*, 10th ser. i. 342) that the A.S. *hors* was unchanged in the plural, like our modern *sheep* and *deer*, and that Shakespeare used the old form in many passages. Compare *rv. i. 140*: "the galloping of

*horse*"; *Two Gentlemen of Verona*, III. i. 265: "a team of *horse*"; *Taming of the Shrew*, Induct. 61: "his hounds and *horse*"; and *Sonnet* 91:—

"Some in their hawks and hounds,  
Some in their *horse*."

Ample confirmation of this view is afforded by the Folio readings *seedes* for *seede*, III. i. 69; *sonnes* for *sonne* (son), III. vi. 24; and *consequences* for *consequence*, v. iii. 5. Compare also the note on "sense," v. i. 24.

15. *their race*] Theobald's *the* was probably intended by him to have reference to their swiftness in the race-course.

17. *as*] as if. See *xi. ii. 27 ante*.

18. *'T is said . . .*] This follows Holinshed's account of the murder of King Duff.

24. *pretend*] intend, design. See note on "pretence," II. iii. 134 *ante*.

24. *suborn'd*] In Elizabethan English subornation meant the instigation of any form of crime.

Malcolm, and Donalbain, the king's two sons, 25  
Are stol'n away and fled; which puts upon them  
Suspicion of the deed.

*Rosse.* 'Gainst nature still:  
Thrifless ambition, that wilt ravin up  
Thine own life's means!—Then 't is most like  
The sovereignty will fall upon Macbeth. 30

*Macd.* He is already nam'd, and gone to Scone  
To be invested.

*Rosse.* Where is Duncan's body?

*Macd.* Carried to Colme-kill,  
The sacred storehouse of his predecessors,  
And guardian of their bones.

*Rosse.* Will you to Scone? 35

*Macd.* No, cousin; I'll to Fife.

*Rosse.* Well, I will thither.

*Macd.* Well, may you see things well done there:—adieu!—  
Lest our old robes sit easier than our new!

*Rosse.* Farewell, father.

*Old M.* God's benison go with you; and with those 40  
That would make good of bad, and friends of foes!

[*Exeunt.*]

28. *wilf*] Warburton; *will* Ff. *ravin up*] Theobald; *rauen up* F 1. 29  
*Thine*] *Its* Hanmer. *life's*] Pope; *lives* Ff. *Then 'tis*] Ff; *Why then it is*  
Hanmer. 33. *Colme-kill*] *Colmeshill* Rowe; *Colmeskill* Johnson. 37.  
*Well, may*] Theobald; *Well may* Ff.

28. *ravin up*] Compare "ravin'd" (of the shark), IV. i. 24; and *Measure for Measure*, I. ii. 133: "Like rats that ravin down their proper bane"; also Jonson's *Every Man in His Humour*, III. iv.: "I am sure on't; for they [fast days] ravin up more butter than all the days of the week besides."

31. *Scone*] The ancient royal city, probably the capital of the old Pictish kingdom, about two miles north of the modern town of Perth. Tradition makes the celebrated stone of Destiny, on which the Scottish kings were crowned, to have found its way from the plain of Luz, where it was the pillow of Jacob (see Genesis xxviii. 19), to Dunstaffnage in Argyllshire, and to have been removed thence to Scone by Kenneth II., whence it was transferred to Westminster Abbey by King Edward I. in 1296. It remains enclosed in the chair used by British sovereigns at the coronations in the Abbey. See the *New Statistical Account of Scotland*, 1845, vol. x. p. 1047.

33. *Colme-kill*] According to Holinshed, Duncan's body was first carried to Elgin, afterwards to Colmekill, or Iona, one of the smaller Western Isles, and which is still called Icolmkill, i.e. the cell of St. Columba; but the mention of this initial detail would have been useless for Shakespeare's purpose.

36. *I will thither*] The verb of motion is not infrequently omitted. Compare *Richard II.* I. ii. 73: "desolate will I hence and die"; and *Tempest*, I. ii. 326: "urchins Shall forth at vast of night." [*Forth at* in lieu of the Folio *for that* is the only possible reading.]

40-41. *benison . . . foes*] "The old man," remarks E. K. Chambers, "rightly judges Ross as a mere time-server." But Shakespeare, I think, rather intended the "benison" in the mouth of the "good father" (line 4) to include both Ross and all who were wishful to make the best of the new rule, from whatever bad or evil source it arose.

## ACT III

SCENE I.—*Fores. A room in the palace.*

*Enter BANQUO.*

*Ban.* Thou hast it now, king, Cawdor, Glamis, all,  
As the weird women promis'd; and, I fear,  
Thou play'st most foully for't; yet it was said,  
It should not stand in thy posterity;  
But that myself should be the root and father 5  
Of many kings. If there come truth from them  
(As upon thee, Macbeth, their speeches shine),  
Why, by the verities on thee made good,  
May they not be my oracles as well,  
And set me up in hope? But, hush; no more. 10

*Sennet sounded. Enter MACBETH as King; LADY MACBETH, as Queen; LENOX, ROSSE, Lords, and Attendants.*

*Macb.* Here's our chief guest.

*Lady M.* If he had been forgotten,  
It had been as a gap in our great feast,  
And all-thing unbecoming.

*Macb.* To-night we hold a solemn supper, Sir,

2. *weird*] *weyard* F 1; *weyward* Ff 2, 3, 4; *weird* Theobald. 13. *all-thing*]  
F 1; *all-things* F 2; *all things* Ff 3, 4.

ACT III. SCENE I.] Historically considered, there is a long interval between Acts II. and III., but Shakespeare's constructive skill leaves the spectator with only a vague feeling of some, though not a great, lapse of time between these acts.

4. *stand*] Compare *Midsummer Night's Dream*, v. i. 417:—

"And the blots of Nature's hand  
Shall not in their issue *stand*."

13. *Sennet sounded*] "*Sennet, Senet, Sennet, Cynet, Signet, and Signate.* A word," says Nares, *Glossary*, "chiefly occurring in the stage-directions of old

plays, and seeming to indicate a particular set of notes on the trumpet or cornet, different from a flourish."

13. *all-thing*] with an adverbial meaning wholly, in every way: "thing" being taken as an accusative qualified by "all."

14. *solemn*] formal or ceremonious. Compare *Midsummer Night's Dream*, iv. i. 191: "We'll hold a feast in great solemnity"; and see the note on "our solemnities," i. i. 11 of that play in the present series.

14. *supper*] "With us the nobilitie, gentrie, and students, doo ordinarilie go

And I'll request your presence.

Ban.

Let your highness 15

Command upon me, to the which my duties

Are with a most indissoluble tie

For ever knit.

Macb. Ride you this afternoon?

Ban.

Ay, my good lord.

Macb. We should have else desir'd your good advice 20

(Which still hath been both grave and prosperous)

In this day's council; but we'll take to-morrow.

Is't far you ride?

Ban. As far, my lord, as will fill up the time

'Twixt this and supper: go not my horse the better, 25

I must become a borrower of the night,

For a dark hour, or twain.

Macb.

Fail not our feast.

Ban. My lord, I will not.

Macb. We hear, our bloody cousins are bestow'd

In England, and in Ireland; not confessing 30

Their cruel parricide, filling their hearers

With strange invention. But of that to-morrow,

When, therewithal, we shall have cause of state,

15. *Let your highness*] *Lay your Highness's* Rowe (Davenant's version); *Lay your highness'* Pope; *Set your highness'* Mason conj. 22. *take*] *talk* Malone; *take't* Warburton (MS.) and Keightley (Camb. Edd.).

to dinner at eleven before noone, and to supper at five, or between five and six at afternoon" (William Harrison, *Description of England*, 1514 (preface to Holinshed), bk. iii. p. 171b).

15. 16. *Let . . . Command . . . the. which*] It may almost seem essential to the sense to adopt *Lay*, the correction of Rowe and many subsequent editors, as there seems to be no warrant for such a phrase as "Command upon me": but I am not satisfied that Shakespeare did not write *Let*, boldly referring to *Command* as a substantival antecedent to *which*. The Clar. Edd. think this antecedent is "the idea contained in the preceding clause"; and Case that it is "your highness."

21. *prosperous*] i.e. in the issue.

25. *go not my horse*] i.e. if my horse go not. Compare *Richard II.* II. i. 300: "Hold out my horse, and I will first be there." The hypothesis is expressed by the simple subjunctive, and the rhetori-

cal inversion is common enough in the classics.

25. *the better*] In this phrase there are really two distinct conceptions, viz. a statement or hypothesis about a positive quality (here the horse's a speed—"go not my horse well"), and a comparison between relative qualities (i.e. go not my horse *better* or quicker than the coming on of night). According to some authorities, e.g. Latham, *Eng. Lang.*, the *the* is not the ordinary definite article, but is a perversion of "je," which is the same word as *eye*, always. Compare the German "*Je mehr Einer hat, je mehr will er haben*"; i.e. *Ever* more one has, *ever* more he would be having. And see Craik's *English of Shakespeare* (*Julius Caesar*), par. 675, note. According to others, e.g. Morris, *Hist. Eng. Gram.*, etc., *the* is the instrumental or ablatival form (*thi*) of the old definite article.

33. *cause*] subject, matter of debate;

Craving us jointly. Hie you to horse : adieu,  
Till you return at night. Goes Fleance with you? 35

*Ban.* Ay, my good lord : our time does call upon 's.

*Macb.* I wish your horses swift, and sure of foot ;

And so I do commend you to their backs.

Farewell.—

[*Exit Banquo.*

40

Let every man be master of his time

Till seven at night, to make society

The sweeter welcome : we will keep ourself

Till supper-time alone : while then, God be with you.

[*Exeunt Lady Macbeth, Lords, etc.*

Sirrah, a word with you. Attend those men

Our pleasure?

45

*Atten.* They are, my lord, without the palace gate.

*Macb.* Bring them before us. [*Exit Attendant.*]—To be thus  
is nothing,

But to be safely thus.—Our fears in Banquo

Stick deep, and in his royalty of nature

Reigns that which would be fear'd : 't is much he dares ;

And, to that dauntless temper of his mind, 51

He hath a wisdom that doth guide his valour

To act in safety. There is none but he

Whose being I do fear : and under him—

My genius is rebuk'd ; as, it is said,

55

Mark Antony's was by Cæsar. He chid the sisters,

41, 42. night, to . . . welcome:] night; to . . . welcome, Theobald.

frequently in this sense in the plays. Compare iv. iii. 197, where the "general cause" means the public interest.

41, 42. *to make . . . sweeter welcome*] On the ground that solitude must be assumed to give a zest to society, I think we must accept Theobald's punctuation. But the Folio punctuation is not without merit.

43. *while*] until. Compare *Richard II.* iv. i. 269: "Read o'er the paper while the glass doth come." This usage seems to be still common in Yorkshire and the North of England.

43. *God . . . you*] i.e. *God b' wi' you*, our "Good-bye."

44. *Sirrah*] Capell is certainly correct in taking "*Sirrah* . . . *Sirrah*" as one line. *Sirrah*, a shortened form of *Sir*, being a monosyllable. The Folio wrongly prints as two lines, and is followed by the Camb. and others, including Dyce. The

simple explanation of the two lines in Folio is that the printers were unable to get the words "our pleasure" into the line, and failed to indicate this in the proper way.

47, 48. *To be thus . . . thus*] i.e. to be a king in name is nothing, but to reign in safety is the thing. Shakespeare seems to repeat this idea in scene ii. line 32 of this Act, &c.

55, 56. *My genius . . . Cæsar*] Compare *Antony and Cleopatra*, ii. iii. 19:—

"Thy demon, that's thy spirit, which keeps thee, is Noble, courageous, high, unmatchable,

"Where Cæsar's is not; but near him thy angel Becomes a fear as being o'erpowered."

Shakespeare borrowed this from North's *Plutarch* (*Antony*; ed. 1593, p. 283; ed. 1631, p. 926): "For thy demon,

When first they put the name of king upon me,  
 And bade them speak to him ; then, prophet-like,  
 They hail'd him father to a line of kings.  
 Upon my head they plac'd a fruitless crown, 60  
 And put a barren sceptre in my gripe,  
 Thence to be wrench'd with an unlineal hand,  
 No son of mine succeeding. If't be so,  
 For Banquo's issue have I fil'd my mind ;  
 For them the gracious Duncan have I murder'd ; 65  
 Put rancours in the vessel of my peace,  
 Only for them ; and mine eternal jewel  
 Given to the common enemy of man,  
 To make them kings, the seed of Banquo kings !  
 Rather than so, come, fate, into the list, 70  
 And champion me to the utterance !—Who 's there ?—

*Re-enter Attendant, with two Murderers.*

Now, go to the door, and stay there till we call.

*[Exit Attendant.]*

Was it not yesterday we spoke together ?

*I Mur.* It was, so please your highness.

*Macb.*

Well then, now

Have you consider'd of my speeches ? Know, 75

69. seed] Pope; Seedes Ff 1, 2.  
 utterance. and there ?

71. One line Pope; two lines Ff, ending

said he (that is to say, the good angell and spirit that keepeth thee), is afraid of his: and being couragious and high when he is alone, becometh fearfull and timorous when he cometh neare vnto the other."

62. with] i.e. by. Compare *Winter's Tale*, v. ii. 68: "He was torn to pieces with a bear"; and many other passages.

64. fil'd] defiled; not elsewhere in Shakespeare. But Spenser uses it. See *Faerie Queene*, iii. i. 62: "She lightly lept out of her filed bed." Craig quotes Wilson's *Art of Rhetoric*, 1551, Prologue: "Who that toucheth pitch but shall be filed with it"; and Steevens, Wilkins's *Miseries of Inforced Marriage*, 1607 (Hazlitt's Dodsley, iii. p. 511): "like smoke through a chimney that files all the way it goes."

67. eternal jewel] immortal soul; as in *King John*, iii. iv. 18:—

"a grave unto a soul:  
 Holding the eternal spirit, against  
 her will,

In the vile prison of afflicted breath."

And notably *Othello*, iii. iii. 361: "by the worth of man's eternal soul." Perhaps a reminiscence in Shakespeare's mind of the story of Dr. Faustus.

71. champion me] This must mean that Fate is called in to be Macbeth's champion to defend his royal title against Banquo and his "seed," and not be champion against him, as is thought by many editors. This seems to be the only passage in Shakespeare where the word is used as a verb.

71. to the utterance] Holinshed, vol. 3, p. 560a, *Henrie the Fifth*, has: "the lord Mountaine, capteine of the castell, would not yeeld, but made semblance, as though he meant to defend the place, to the utterance." Cotgrave has "Combatre à oultrance. To fight at sharps [i.e. with pointed spears], to fight it out, or to the uttermost; not to spare one another in fighting": in modern phrase, "to fight to a finish."

That it was he, in the times past, which held you  
 So under fortune, which, you thought, had been  
 Our innocent self. This I made good to you  
 In our last conference; pass'd in probation with you,  
 How you were borne in hand; how cross'd; the in-  
 struments; 80  
 Who wrought with them; and all things else, that  
 might,  
 To half a soul, and to a notion craz'd,  
 Say, "Thus did Banquo".

1 *Mur.* You made it known to us.

*Macb.* I did so; and went further, which is now  
 Our point of second meeting. Do you find 85  
 Your patience so predominant in your nature,  
 That you can let this go? Are you so gospel'd,  
 To pray for this good man, and for his issue,  
 Whose heavy hand hath bow'd you to the grave,  
 And beggar'd yours for ever?

1 *Mur.* We are men, my liege. 90

*Macb.* Ay, in the catalogue ye go for men;  
 As hounds, and greyhounds, mongrels, spaniels, curs,  
 Shoughs, water-rugs, and demi-wolves, are clept  
 All by the name of dogs: the valu'd file  
 Distinguishes the swift, the slow, the subtle, 95

93. *clept*] Capell; *clipt* Ff; *cleped* Theobald; *clep'd* Hanmer.

80. *borne in hand*] i.e. "dealt with" in the sense of being falsely dealt with, buoyed up by promises, deceived. Compare *Hamlet*, II. ii. 67:—

"That so his sickness, age and impotence

Was falsely borne in hand."

And *Cymbeline*, v. v. 43: "Your daughter, whom she bore in hand to love." Craig compares North's Plutarch, *Timoleon* (ed. 1595, p. 284; ed. 1631, p. 267): "he was a rath hare-braind man, and had a greedie desire to reigne, being put into his heade by a companie of meane men that bare him in hand they were his friends."

87. *gospel'd*] filled or imbued with the spirit of the gospel.

93. *Shoughs*] "what we now call shooks" (Johnson). Steevens quotes Nash's *Leuten Stuffe*, etc., 1599 [ed. Grosart, v. 243; ed. McKerrow, iii. 252]: "they are for *Vltima Theule*, the north-seas, or *Island* [Iceland], and

thence yerke over . . . a trundle-taile tike or *shaugh* or two."

93. *demi-wolves*] "dogs bred between wolves and dogs, like the Latin *lycisci*" (Johnson).

93. *clept*] called: a word becoming obsolete in Shakespeare's time. He uses it in *Love's Labour's Lost*, v. i. 23: "he *clepeth* a calf, cauf"; and *Hamlet*, I. iv. 19: "They *clepe* us drunkards." Halliwell, *Dict. of Archaic Words*, etc., says, "This verb is still used by boys at play in the Eastern counties, who *clape* the sides at a game."

94. *the valu'd file*] "The file or list where the value and peculiar qualities of everything are set down, in contradistinction to what he immediately mentions, 'the bill that writes them all alike'" (99, 100) (Steevens). See also 101 and v. ii. 8 *post*; and *Measure for Measure*, III. ii. 144: "The greater *file* [i.e. the higher ranks] of the subject held the Duke to be wise."



The housekeeper, the hunter, every one  
 According to the gift which bounteous nature  
 Hath in him clos'd; whereby he does receive  
 Particular addition, from the bill  
 That writes them all alike; and so of men. 100  
 Now, if you have a station in the file,  
 Not i' the worst rank of manhood, say it;  
 And I will put that business in your bosoms,  
 Whose execution takes your enemy off,  
 Grapples you to the heart and love of us, 105  
 Who wear our health but sickly in his life,  
 Which in his death were perfect.

2 *Mur.* I am one, my liege,  
 Whom the vile blows and buffets of the world  
 Have so incens'd, that I am reckless what  
 I do, to spite the world.

1 *Mur.* And I another, 110  
 So weary with disasters, tugg'd with fortune,  
 That I would set my life on any chance,  
 To mend it, or be rid on 't.

*Macb.* Both of you  
 Know, Banquo was your enemy.

2 *Mur.* True, my lord.  
*Macb.* So is he mine; and in such bloody distance, 115  
 That every minute of his being thrusts  
 Against my near'st of life: and though I could

102. *Not i' the*] Ff; *And not in the* Rowe. *worst*] *worser* Hudson (Jervis  
 conj.). *say it*]; Rowe; *say't*, Ff. *xxx. weary*] *weary'd* Capell. 113,  
 114, *Both . . . enemy*] Rowe; one line Ff.

96. *housekeeper*] The Clar. Edd. refer to Topsell's *History of Beasts* [ed. 1608, p. 160], where the "housekeeper" is enumerated among the different kinds of dogs; and to the Greek *οικονομός*, Aristophanes, *Wasps*, 970.

99. *addition*] Compare i. iii. 106.

102. *Not . . . say it*] This line in the Folio is very faulty. I think we are obliged to adopt the readings of Rowe and Jervis. *Worser* is of very frequent occurrence in the plays; and it is quite possible that Shakespeare in the first instance used a contracted form *worsr*, which was corrupted into *worst*.

105. *Grapples*] Compare *Hamlet*, i. iii. 63: "*Grapple* them to thy soul with hoops of steel."

111. *tugg'd*] Cotgrave, *Dict.*, has "*Sabouler: tug, mumble, or scuffle*

*with.*" Compare *Winter's Tale*, iv. iv. 508:—

"Let myself and fortune  
*Tug* for the time to come."

So that the metaphor here may be from a rough-and-tumble at wrestling.

115. *distance*] enmity, variance. Apparently used by Shakespeare in this sense only in this passage. See Bacon, *Essays*, xv. *Of Seditions and Troubles* (p. 55, line 20, ed. Singer): "Generally, the Dividing and Breaking of all Factions, and Combinations that are adverse to the State, and setting them at *distance*, or at least distrust amongst themselves, is not one of the worst Remedies."

117. *near'st of life*] most vital parts. For the construction, compare v. ii. 11 *post*: "their first of manhood," and

With bare-fac'd power sweep him from my sight,  
 And bid my will avouch it, yet I must not,  
 For certain friends that are both his and mine, 120  
 Whose loves I may not drop, but wail his fall  
 Who I myself struck down: and thence it is  
 That I to your assistance do make love,  
 Masking the business from the common eye,  
 For sundry weighty reasons.

2 *Mur.* We shall, my lord, 125  
 Perform what you command us.

1 *Mur.* Though our lives—  
*Macb.* Your spirits shine through you. Within this hour, at  
 most,

I will advise you where to plant yourselves,  
 Acquaint you with the perfect spy o' the time,

127. So Pope; two lines ff. 129. *the perfect spy o' the time*] *the perfect spot, the time* Tyrwhitt conj.

*Measure for Measure*, III. i. 17: "Thy best of rest is sleep."

119. *avouch*] warrant, justify: in the legal sense. Low. Lat. *advocare*, 'Fr. *avouer*, originally to claim a waif or a stray, to take under protection; hence to maintain the justice of a cause or the truth of a statement. Compare v. v. 47 *post*, and see the Oxford Dict. *s.v.*

120. *For*] Here usually taken as meaning "on account of," "because of": a not uncommon usage in Elizabethan English. See Abbott, *Gram.* s. 150; and *Venus and Adonis*, 114:—

"O, be not proud, nor brag not of thy might,

*For* mastering her that foil'd the god of fight."

121. *but*] Abbott, *Gram.* s. 385, considers that the finite verb is to be supplied here *without* the negative; *i.e.* "*but* (I must) wail his fall," etc.; and compare line 48 *ante*. I cannot help thinking, however, that *For* in line 120 is used in its ordinary causal sense, and that *but* is a corruption of "would"; *i.e.* "If I struck Banquo down, certain persons *would* wail his fall."

122. *Who*] A colloquial use of the objective case: as often in Shakespeare.

129. *the perfect spy o' the time*] There are various explanations of this phrase, assuming the text to be correct, and I think it is. Johnson, making the slight alteration of "a" for "the," thinks "a perfect spy" refers to

the third murderer who afterwards joins the other two. See scene iii. 1 *post*. Heath, *Revised*, 1765, p. 393, says: "The word 'spy' is here used for *espial* or discovery, and the phrase means the exact intimation of the precise time, or, as Shakespeare immediately interprets his own words, 'the moment on't.'" Mason, *Comments*, etc., 1785, says, "'With' has here the force of 'by'; and the meaning of the passage is: 'I will let you know by the person best informed, of the exact moment in which the business is to be done.'" Steevens places a full stop after "yourselves" (128), and takes "acquaint" in the next line as an imperative, on the ground that no further instructions could be given by Macbeth, the hour of Banquo's return being quite uncertain. The Clar. Edd. think that "if the text be right, it may bear one of the meanings: first, I will acquaint you with the most accurate observation of the time, *i.e.* with the result of the most accurate observation; or, secondly, 'the spy o' the time' may mean the man who in the beginning of scene iii. joins them by Macbeth's orders and 'delivers their offices.'" Herford thinks it probably means the result of "perfect spying," the fit moment as determined by the closest scrutiny. On the whole, Heath's explanation appears to be the most satisfactory one. Keightley, *Shakespeare Exposition*, p. 423, points out

The moment on't; for't must be done to-night, 130  
 And something from the palace; always thought,  
 That I require a clearness: and with him  
 (To leave no rubs, nor botches, in the work),  
 Fleance his son, that keeps him company,  
 Whose absence is no less material to me 135  
 Than is his father's, must embrace the fate  
 Of that dark hour. Resolve yourselves apart;  
 I'll come to you anon.

2 *Mur.*

We are resolv'd, my lord.

*Macb.* I'll call upon you straight: abide within.—[*Exeunt Murderers.*]

It is concluded: Banquo, thy soul's flight, 140  
 If it find heaven, must find it out to-night. [*Exit.*]

SCENE II.—*The same. Another room.**Enter* LADY MACBETH *and a Servant.**Lady M.* Is Banquo gone from court?*Serv.* Ay, Madam, but returns again to-night.

that Ariosto uses *spia* in exactly the same sense (*Or. Fur.* xxxix. 79):—

"Non ha avuto Agramante ancora  
*spia*,

Ch' Astolfo mandì una armata sì  
 grossa."

And he also refers to vii. 34, viii. 68, ix. 14, and xxxvii. 90. *Spy* does not occur in Harrington's translation of the *Orlando*; but Gascoigne in *I Suppositi*, v. 6, renders *Ebbero spia* by "had espial." Further, in Gower's *Confessio Amantis*, v. 6936, *Works*, vol. iii. ed. Macaulay, 1901, we find:—

"Mi sone, be thou war withal

To seche such mecheries [*i.e.*  
 thievishness],

Bot if thou have the betre *aspies*,

In sunter [*i.e.* adventure] if the so  
 betyde" etc.

131. *something*] Used adverbially, like "somewhat," as in *I Henry IV.* i. ii. 112: "a white head and *something* a round belly."

132. *thought*] *i.e.* it being thought, understood: an absolute use of the past part. Liddell quotes a very similar idiom from Florio's *Montaigne*, i. xxv.: "Alwayes conditioned the master be-thinke himselfe where to his charge tendeth."

132. *clearness*] "So that he would not have his house slandered, but that in time to come he might *clear* himself," etc. (Holinshed, *Hist. Scot.* ii. 172b, Boswell-Stone, p. 33).

133. *rubs*] The metaphor is from the bowling-green. Cotgrave has, "Saut: m. *A leaps, sault, bound, skip, jumps; also (at Bowles) a rub*." When a bowl was diverted by any impediment it was said to "rub." Compare *Richard II.* iii. iv. 4: "The world is full of *rubs*"; *King John*, iii. iv. 128:—

"Shall blow each dust, each straw,  
 each little *rub*,

Out of the path."

And *Hamlet*, iii. i. 65: "Ay, there's the *rub*."

## SCENE II.

SCENE II.] This scene is the prelude to the murder of Banquo, just as the last scene of Act i. is the prelude to the murder of Duncan. The position of the protagonists, however, is now reversed; Macbeth and not Lady Macbeth is the moving spirit in the new tragedy, while Lady Macbeth is merely acquiescent. It may be that he detects in her an element of weakness, and wishes to spare her the grim details of the murder.

*Lady M.* Say to the king, I would attend his leisure  
For a few words.

*Serv.*

Madam, I will.

[*Exit.*

*Lady M.*

Nought's had, all's spent,

Where our desire is got without content :

5

'T is safer to be that which we destroy,

Than by destruction dwell in doubtful joy.

*Enter MACBETH.*

How now, my lord? why do you keep alone,  
Of sorriest fancies your companions making,  
Using those thoughts, which should indeed have died 10  
With them they think on? Things without all remedy  
Should be without regard : what's done is done.

*Macb.* We have scotch'd the snake, not kill'd it :

She'll close, and be herself; whilst our poor malice

Remains in danger of her former tooth.

15

But let the frame of things disjoint, both the worlds suffer,

11. *all*] om. Hanmer. 13. *scotch'd*] Theobald; *scorch'd* Ff. 16. *But*  
... *suffer*] one line Theobald; two lines Ff (the first ending *dis-joynt*). *dis-*  
*joint*] becomes *disjoint* Bailey conj. *suffer*] Ff; *suffer dissolution* Bailey conj.

9. *sorriest*] Compare 11. ii. 20.

10. *Using*] entertaining as companions. Compare *Pericles*, 1. ii. 3-7, the Greek *χρησθαι* and Latin *uti*.

11. *without all remedy*] i.e. beyond all remedy. Compare *Midsummer Night's Dream*, iv. f. 150: "*without* the peril of the Athenian law." For the sentiment, see *Love's Labour's Lost*, v. ii. 28: "past cure, past care"; *Othello*, 1. iii. 202: "When remedies are past, the griefs are ended"; and *Winter's Tale*, iii. ii. 223:—

"What's gone and what's past help"  
Should be past grief."

13. *scotch'd*] Theobald's "correction" for the *scorch'd* of the Folio. The word means to make incisions or scores in, but slightly, as in *Coriolanus*, iv. v. 188 (Folio): "he *scotcht* him and not cut him like a Carbinade"; and *Comedy of Errors*, v. 1. 183: "To *scotch* your face and to disfigure you" (where the Folio reads *scorch*). Skeat, *Notes on English Etymology*, 1901, thinks it is clear that we have here an example of what is really fairly common in English—formed as it is by a fusion of Romance with Teutonic—viz. the evolution of a

new word which has resulted from the confusion of two others, i.e. the ordinary verb *scorch*, meaning originally to excoriate or excorticate, and the word *score*; a new verb *scorch*, really distinct from the original one, being thus formed, with the sense of to make an incision on the surface only, to cut with shallow incisions, etc. The new verb became shortened in pronunciation, and better known under the form *scotch*; hence the meaning of the passage is "We have scored or scratched the snake, wounded him on the surface only." Whether Skeat is correct or not in this respect, there is sound evidence for the spelling *scotch* or *skotch*. See Turberville's *Booke of Hunting* (1576), Oxford reprint, 1908, ch. 57, p. 158, Hunting the "Bore": "And when they be neare him, let them cast rounde about the place where he standeth, and runne vpon him all at once, and it fhall be harde if they give him not one *skotch* with a sworde, or some wounde with a Borepeare."

15. *her former tooth*] i.e. her tooth as formerly, before she was "*scotch'd*."

16. *But let . . . suffer*] It is quite certain that this passage did not leave

Ere we will eat our meal in fear, and sleep  
 In the affliction of these terrible dreams,  
 That shake us nightly. Better be with the dead,  
 Whom we, to gain our peace, have sent to peace, 20  
 Than on the torture of the mind to lie  
 In restless ecstasy. Duncan is in his grave;  
 After life's fitful fever he sleeps well;  
 Treason has done his worst: nor steel, nor poison,  
 Malice domestic, foreign levy, nothing 25  
 Can touch him further!

Lady M.

Come on:

20. *peace*] F 1; *place* Ff 2, 3, 4.

Shakespeare's hand as we find it in the Folio, namely in two truncated lines, ending "dis-loynt" and "suffer"; and still less in one line as in the above text. From the passage in *Hamlet*, i. ii. 20, "Our state to be disjoint and out of frame," Bailey's reading, "become disjoint," would seem to be an extremely plausible, if not a certain, correction; and from the tenor of the following passages—*vis.* *Troilus and Cressida*, v. ii. 156: "The bonds of heaven are allipp'd, dissolved, and loosed"; and *The Tempest*, iv. i. 154: "The great globe itself, yea all which it inherit, shall dissolve"—the like remarks would seem to apply to his reading "dissolution." Nash, however, uses "disjoint" in an active sense: see his *Lenten Stuffs*, 1599 (ed. McKerrow, iii. p. 214): "But, Lord, how miserably do these Ethnicks . . . set words on the tenters . . . whereby they might comprehend the intire sence of the writer together, but *disloynt* and teare every sillable betwixt their teeth severally." So that the conjecture *disjoint itself* would furnish an admirable reading:—

"But let the frame of things disjoint  
 [*i.e.* disjoint] itself,

Both the worlds suffer dissolution."  
 16. *the frame of things*] *i.e.* the universe: both the worlds, celestial and terrestrial. Compare Dryden's *Song for St. Cecilia's Day*:—

"From harmony, from heavenly harmony  
 This universal frame began."

20. *peace*] "place" is undoubtedly the correct reading here, and most important editors read it. Hudson well remarks: "Peace is nowise that which

Macbeth has been seeking; his end was simply to gain the throne, the place he now holds, the fear of losing which is the very thing which keeps peace from him." And so Singer (ed. 2): "Macbeth gained his *place* by the murder of Duncan, but certainly did not obtain peace in any sense of the word." And so Lettsom (in Dyce, ed. 2): "The possessive pronoun 'our' is fatal to the reading 'to gain our *peace*.' Besides Macbeth did not kill Duncan in order to gain *peace*, but to gain power, grandeur, dignity, etc., in a word, royalty." Dyce compares what Lady Macbeth had previously said, i. v. 70 *ante*. And what of iv. i. 98: "our high-placed Macbeth"? "Place" in this sense is very frequent in the plays. And "the dead" of line 19 can only in Macbeth's mind refer to Duncan, whom, besides, he specially mentions in line 23.

22. *ecstasy*] "Every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause" (Nares, *Glossary*). Compare *Comedy of Errors*, iv. iv. 50 (in the present series, 1907): "Mark how he trembles in his *ecstasy*"; and the note thereon which refers to other passages in Shakespeare.

26. *Come on*:] The insertion of such an address as "Dear my lord," used with "Gentle my lord" (line 27), by Lady Macbeth, would seem to be justified, and is very effective, having regard to the interchange of affection shown between her and Macbeth in this scene, particularly by Macbeth in "love" (l. 29), "dear wife!" (l. 36), and "dearest chuck" (l. 46). The Folio is mani-

Gentle my lord, sleek o'er your rugged looks;  
Be bright and jovial among your guests to-night.

*Macb.* So shall I, love; and so, I pray, be you.

Let your remembrance apply to Banquo:  
Present him eminence, both with eye and tongue:  
Unsafe the while, that we  
Must lave our honours in these flattering streams,  
And make our faces vizards to our hearts,  
Disguising what they are.

30

*Lady M.*

You must leave this.

35

*Macb.* O! full of scorpions is my mind, dear wife!

Thou know'st that Banquo, and his Fleance, lives.

*Lady M.* But in them nature's copy's not eterne.

festly imperfect here, but of course it is impossible to determine exactly what Shakespeare wrote.

30. *remembrance*] a quadrisyllable, and should be so printed, as in *Twelfth Night*, I. i. 32: "And lasting in her sad remembrance." Compare "monstrous," III. vi. 8 *post*, and "enterance," I. v. 39 *ante*. It is not so much that a syllable is interposed as that the termination is added without any shortening of the word in pronunciation; and this is frequent in the plays, and with the Elizabethans generally: e.g. Drayton in his *Moon-calf* uses "monstrous" and "monstrous" as suits his metre. (See Chalmers, *English Poets*, vol. iv. p. 1296.)

31. *Present him eminence*] i.e. assign him the highest rank.

32. *Unsafe . . . we*] This line is so defective in the Folio, both as to construction and metre, that adequate emendation is next to impossible, although perhaps the meaning is reasonably clear. The Clar. Edd. well remark that the words to be supplied should express a sense both of insecurity and of humiliation in the thought of the arts required to maintain their power. "It is a sure sign," says Steevens, "that our royalty is unsafe when it must descend to flattery and stoop to dissimulation."

33. *nature's copy's not eterne*] i.e. their holding by "copy" from nature is not for ever. A brilliant example of Shakespeare's mastery of the use of legal expressions, and perhaps also of his readiness for a play upon words. The passage is to the well-known system in English law of holding land by "copy

of court roll." See Coke on Littleton (ed. 1670) c. ix. s. 73, on Tenant by Copy: "Tenant by copy of court roll is as if a man be seised of a manor within which manor there is a custom which hath been used time out of mind of man, that certain tenants within the same manor have used to have lands and tenements, to hold to them and their heirs in fee simple, or fee tail, or for term of life, at the will of the lord according to the custom of the same manor." The evidence of the tenants' holding was the copy of the roll made by the steward of the lord's court. See also Cowell's *Interpreter* (1607), s.v. *Copiehold* (*tenura per copiam rotuli curie*); and *Les termes de la Ley* (1629), p. 100. Just as, in the case of the tenure of the estate being only for the life of the tenant, and not in fee simple or fee tail, the estate would be at an end and revert to the lord on the former's death, so the tenure of their lives of Banquo and Fleance under Nature as "lady of the manor" would be at an end on their deaths. Steevens, Mason, Knight, and Elwin thought that by "nature's copy" Shakespeare meant the "human form divine," "the individual," "the particular cast from Nature's mould"; and I have no doubt that the double meaning was in his mind: but the legal colouring is particularly clear, especially if we have regard to "that great band" (i.e. bond) in line 30. For *eterne*, the older form of eternal, see *Hamlet*, II. ii. 512: "On Mars's armour forged for proof eterne." Shakespeare may have had in mind Chaucer's *Knights Tale*, 1308 sqq. (ed. Skeat), 1303 sqq. (ed. Pollard):

*Macb.* There's comfort yet; they are assailable:

Then be thou jocund. Ere the bat hath flown 40  
His cloister'd flight; ere to black Hecate's summons  
The shard-borne beetle, with his drowsy hums,  
Hath rung night's yawning peal,  
There shall be done a deed of dreadful note.

*Lady M.* What's to be done? 45

*Macb.* Be innocent of the knowledge, dearest chuck,  
Till thou applaud the deed. Come, seeling night,

47. *seeling*] Ff; *sealing* Rowe.

"O cruel goddess that governe  
This world with binding of your  
word eterne,  
And wryten in the table of atha-  
maunt  
Your parlement, and your eterne  
graunt,  
What is mankind more un-to you  
holde  
Than is the sheep that *rouketh* in  
the folde?"

It is extremely remarkable that these two words *eterne* and *rouketh* should thus occur in one passage in Chaucer, and also in one passage of this play, viz. lines 38 and 52 of this scene. It is strong evidence of a reminiscence on Shakespeare's part of his reading in Chaucer, and of the correct meaning of "rooky" in line 52. See the note thereon.

42. *shard-borne*] i.e. as Shakespeare probably thought (compare *Antony and Cleopatra*, III. ii. 20, and *Cymbeline*, III. iii. 20), borne on "shards" or horny wing-cases, *slytra*. But it is in fact the upper pair of wings which are converted into these hard cases, and which close over the back and protect the lower or true wings which most species use in flight. Tollet read "shard-born" (after F 3) and interpreted "born in dung"; which is a conceivable meaning. Liddell thinks the "tree-beetle" is here meant, and the following interesting passage from *The Theater of Insects*, by Tho. Moxflet, Dr. in Physick (*Insectorum . . . Theatrum*, 1634, added to Topsell's *History of Four-footed Beasts*, 1658), p. 1014, would seem to support his view: "Some there are which fly about with a little humming; some with a terrible & with a formidable noise . . . but their breeding in dung, their feeding, life, and delight in the same, this is common to them all. . . . The Tree-

Beetle is very common, and everywhere to be met with, especially in the moneths of *July* and *August*, after Sun-set, for then it flyeth giddily in mens faces with a great humming and loud noise. . . . We call them *Dorrs* in English; the French *Hannetons*. The sheaths of their wings are of a light red colour. . . . It is recorded in our Chronicles, that in the year of our Lord 1574 on the 24 of *February* there fell such a multitude of them into the River *Severn*, that they stopt and clog'd the wheels of the Water-mills." If Mr. Justice Madden is right in supposing (see his *Diary of Master Wm. Silence*, 1897) that Shakespeare in his youth resided for a time in "the Cotsalls" in Gloucestershire, it is quite possible that the tale of this visitation of beetles or locusts would reach his ears.

46. *dearest chuck*] a familiar term of endearment, in grim contrast to the intended murder of Banquo. The word also occurs in *Love's Labour's Lost*, *Twelfth Night*, *Henry V.*, *Othello*, and *Antony and Cleopatra*.

47, 48. *Come . . . day*] Compare Juliet's kindred apostrophe to Night in *Romeo and Juliet*, III. ii. 5:—

"Spread thy close curtain, love performing Night,

That rude day's eye may wink"; where it cannot be too strongly insisted on that the Folio *runaway's* is a corruption of the worst kind.

47. *seeling*] In the language of falconry to "seel" was to sew up the eyelids of a hawk by running a fine thread through them, in order to make her tractable. Cotgrave has: "Siller les yeux. To seela, or sew up, the eyelids, (and thence also) to hoodwink, blinde keeps in darkness, deprive of sight." Compare *Othello*, III. iii. 210: "To seel her father's eyes up"; and *Antony*

Scarf up the tender eye of pitiful day,  
 And, with thy bloody and invisible hand,  
 Cancel, and tear to pieces, that great bond 50  
 Which keeps me pale!—Light thickens; and the crow  
 Makes wing to the rooky wood;

51. *pale*] Ff; *paled* Hudson (Staunton conj.).

and *Cleopatra*, III. xiii. 112: "The wise gods *seel* our eyes." Herein also Shakespeare plays upon the legal meaning of "seal."

50. *Cancel . . . bond*] "Band" is only a variant spelling of *bond*, and the word should be so printed here in respect of the necessary rhyme with "hand." For this spelling, see *Comedy of Errors*, IV. ii. 49: "Tell me, was he arrested on a *band*?" The legal metaphor is continued from line 38; and the reference is probably to Banquo's bond of life; as in *Richard III.* IV. iv. 77: "*Cancel* his bond of life, dear God, I pray"; and compare *Cymbeline*, V. iv. 27:—

"Take this life,

And *cancel* these cold bonds."

51. *pale*] Staunton's impression was that this should be *paled*, on the ground that the context required a word implying *restraint*, *abridgement of freedom*, etc., rather than one denoting *dread*; and there is something to be said for this view. See particularly, III. iv. 24: "But now I am cabin'd," etc.

51. *thickens*] Malone compares Spenser's *Shepherd's Calendar* [March, 126]: "But see, the welkin *thicks* apace."

51. *crow*] *i.e.* the rook, not the carrion crow, which is not gregarious.

52. *Makes . . . wood*] It is perfectly clear that some words, the last rhyming with "crow," have been carelessly omitted by the Folio printers. Possibly either "all on a row," which is used by Nashe in his *Lenten Stuffe*, 1599 (ed. McKerrow, iii. p. 198): "The gods, and gods [*sic*] and goddesses *all on a rowe*, bread and *crow*, from *Ops* to *Pomona*" ["crow" meaning here, I presume, the mesentery of an animal: see the Oxford Dict. *s.v.*], or the phrase *in due row*, which occurs in a rare book, *The Fountaine of Ancient Fiction*, by Richard Lynche (1599):—

"Next whom [Autumne] (as placed  
 all in *due row*)

*Sas grim-faced* Winter covered all  
 with snow."

may be accepted as something like what Shakespeare wrote to illustrate, as he must have done, the marshalled flight of the birds returning to roost for the night. Compare Shelley's "legioned rooks" in his *Euganean Hills*, line 70.

52. *rooky*] This somewhat obscure epithet, however spelt (and it should be spelt *rouky*), does not mean "murky" or "dusky" (Roderick, quoted in Edwards's *Canons of Criticism*, 1765); nor "damp," "misty," "steaming with exhalations" (Steevens, also Craig); nor "misty," "gloomy" (Clar. Edd.); nor "where its fellows are already assembled" (Mitford); nor "frequented by rooks" (Marshall); and has nothing to do with the dialectic word "roke" meaning "mist," "steam," etc. I believe the spelling "rouky" or "roukie" is the older and better form; as in 3 *Henry VI.* V. vi. 47: "The raven *rouk'd* her [*i.e.* settled down, roosted] on the chimney's top"; and that passage gives us the key to the meaning here, which I think is simply the "rouking" or perching wood, *i.e.* where the rook (or crow) settles for the night. And this is in accordance with the whole tenor of the context; and I do not see why Shakespeare should not have formed his adjective from the verb. Elizabethan English was flexible enough for that. Chaucer has the word in the passage already quoted (l. 39 *supra*), "the sheep that *rouketh* in the folde" [*i.e.* cowers down: "*Rukkun*, or cower down": *Promptorium Parvulorum*]; and also in his *Nonne Priestes Tale* (ed. Skeat, B. 4416): "O false morderer, *rouking* [*i.e.* crouching] in thy den" (this being the reading of the Corpus, Petworth and Lansdowne MSS.—others having *lurking*, which both Skeat and Pollard print, and which does not seem nearly so effective). "Moral" Gower has the word in his *Confessio Amantis*, bk. iv. line 1669 (speaking of slothful monks and preachers):—

"Bot now thei *rucken* in here nest  
 And resten as hem liketh best."



Good things of day begin to droop and drowse,  
 Whiles night's black agents to their preys do rouse.  
 Thou marvell'st at my words: but hold thee still; 55  
 Things bad begun make strong themselves by ill.  
 So, pr'ythee, go with me. [Exeunt.

SCENE III.—*The same. A park, with a road leading to the palace.*

*Enter three Murderers.*

- 1 *Mur.* But who did bid thee join with us?  
 3 *Mur.* Macbeth.  
 2 *Mur.* He needs not our mistrust; since he delivers  
 Our offices, and what we have to do,  
 To the direction just.  
 1 *Mur.* Then stand with us.  
 The west yet glimmers with some streaks of day: 5  
 Now spurs the lated traveller apace,

Shakespeare's favourite author Golding has it in his translation of Ovid's *Metam.* bk. xv. 400 (se super imponit) of the phoenix, "He *rucketh* downe upon the fame, and in the fpyces dyes" (ed. 1593, p. 184 verso; ed. Rouse, 1904, l. 441).

54. *night's . . . rouse*] Steevens quotes Sidney's *Astrophel and Stella* (ed. Arber, bk. v. 96, l. 10): "In night, of Sprites the ghastly powers do stir"; and Ascham's *Toxophilus* (ed. Arber, 52; ed. Aldis Wright, 1904, p. 24): "For on the night tyme & in corners, Spirites and theues, rattes and mise, toodes and oules . . . and noysome beastes, vse mooste styrringe, when in the dayelyght, and in open places, whiche be ordeyned of God for honeste thynges, they darre not ones come, which thinge Euripides noted verie well, sayenge, *Il things the night, good thinges the days doth haunt & vse. Iphi. i Tau.*" (line 1027).

SCENE III.

*Enter three Murderers*] Johnson here remarks: "The perfect spy mentioned by Macbeth in the foregoing scene, has, before they enter upon the stage, given them the directions which were promised at the time of their agreement; yet one of the murderers suborned, suspects him of intending to betray them; the other observes that, by his exact

knowledge of *what they were to do* he appears to be employed by Macbeth, and needs not to be mistrusted." Malone says: "The third assassin seems to have been sent to join the others from his superabundant caution. From the following dialogue it appears that some conversation has passed between them before their present entry on the stage." Paton and also Baynes in *Notes and Queries*, 1869, have adduced arguments in support of a theory that this third murderer was Macbeth himself; and Irving in the *XIX. Century*, 1877, that he was the Attendant mentioned in scene i. lines 46, 72, 73 of this Act; and Libby (quoted by Furness) in *New Notes on Macbeth*, Toronto, 1893, that he was Ross; but their arguments, however ingenious, are not very convincing. I have little doubt that Shakespeare, referring to Macbeth's previous speech in scene i., and remembering that Macbeth had undertaken to "advise" the two murderers "where to plant" themselves (line 128) simply provides for this by dispatching some trusty attendant to join the other two. For dramatic purposes, which was all Shakespeare cared about, there is no need of any special or further identification.

6. *lated*] belated, benighted. Compare *Antony and Cleopatra*, III. xi. 3:—"I am so *lated* in the world that I Have lost my way for ever."

To gain the timely inn ; and near approaches  
The subject of our watch.

3 *Mur.* Hark ! I hear horses.

*Ban.* [*Within.*] Give us a light there, ho !

2 *Mur.* Then it is he : the rest  
That are within the note of expectation, 10  
Already are i' the court.

1 *Mur.* His horses go about.

3 *Mur.* Almost a mile ; but he does usually,  
So all men do, from hence to the palace gate  
Make it their walk.

*Enter BANQUO, and FLEANCE, with a torch.*

2 *Mur.* A light, a light !

3 *Mur.* 'Tis he.

1 *Mur.* Stand to 't.

*Ban.* It will be rain to-night.

15

1 *Mur.* Let it come down.

[*Assaults Banquo.*

*Ban.* O, treachery ! Fly, good Fleance, fly, fly, fly !

Thou may'st revenge—O slave ! [*Dies. Fleance escapes.*

3 *Mur.* Who did strike out the light ?

1 *Mur.* Was 't not the way ?

3 *Mur.* There's but one down : the son is fled.

2 *Mur.* We have lost 20

Best half of our affair.

1 *Mur.* Well, let's away, and say how much is done.

[*Exeunt.*

7. and] end F 1. 9. Give us a light] Give us light Pope ; Give light  
Hammer. 9. it is] Pope ; 'tis FF. 14. Fleance] Fleans FF. 17. O . . .  
fly !] one line Hammer, two lines FF.

9-11. Then . . . about] The text here  
should be printed in three lines ending  
respectively *within, already* and *about*.

10. note of expectation] the list of  
guests expected at the "solemn sup-  
per." Compare *Romeo and Juliet*, i. ii.  
36 : "whose names are written there."

19. Who did strike . . . the way ?]  
Probably it was the First Murderer who  
struck out the light, and who to the  
query of the Third replies, "Was 't not  
the way ?" *i.e.* the proper way to set to  
work, and to avoid discovery.

SCENE IV.—*A room of state in the palace.*

*A banquet prepared. Enter MACBETH, LADY MACBETH, ROSSE, LENOX, Lords, and Attendants.*

*Mach.* You know your own degrees, sit down : at first and last,  
The hearty welcome.

*Lords.* Thanks to your majesty.

*Mach.* Ourself will mingle with society,  
And play the humble host.  
Our hostess keeps her state ; but, in best time, 5  
We will require her welcome.

*Lady M.* Pronounce it for me, Sir, to all our friends ;  
For my heart speaks, they are welcome.

*Enter first Murderer, to the door.*

*Mach.* See, they encounter thee with their hearts' thanks.  
Both sides are even : here I'll sit i' the midst. 10  
Be large in mirth ; anon, we'll drink a measure  
The table round.—There's blood upon thy face.

*Mur.* 'T is Banquo's then.

*Mach.* 'T is better thee without, than he within.  
Is he despatch'd ? 15

1, 2. *You . . . welcome.*] as in *Delius*; divided after *first* by *Capell* (*Johnson conj.*); after *downs*: in *Ff.* 1. *at first*] *And first* *Rowe* (ed. 2); *To first* *Johnson conj.* 14. *he*] *him* *Hanmer*.

SCENE IV.] Macbeth has now reached "the highest point of all his greatness," only to be pursued and tortured by the Nemesis of his own vivid imagination.

1. *at first and last*] *i.e.* from beginning to end. Compare *I Henry VI.* v. v. 102: "Ay, grief, I fear me, both *at first and last*"; and *Cymbeline*, i. iv. 102: "Would hazard the winning both of *first and last*." Practically the same expression as "from first to last," as in *King John*, ii. i. 326; *As You Like It*, iv. iii. 140; *Othello*, iii. iii. 96; and *King Lear*, v. iii. 195. "At first" should end the first line; "and last" should commence line 2. Metrically, I see no objection to splitting the phrase in this way.

5. *state*] originally the canopy, then the chair of state with a canopy. Cotgrave has "Daiz or Daiz. A cloth of Estate, Canopy, or Heaven, that stands over the heads of Princes thrones; also, the whole State, or seat of Estate."

Steevens has an apt quotation from *Holinshed* (ed. 1587, vol. iii. p. 805): "The King [Henry VIII.] caused the queene to keepe the estate, and then fate the ambassadours and ladies as they were marshalled by the K., who would not fit, but walked from place to place, making cheare to the queene and the frangers." See also *Bacon's New Atlantis* (Spedding, iii. 148): "Over the chair is a state, made round or oval, and it is of ivy."

6. *requires*] request, not with the modern meaning of demanding as of right.

11. *large*] liberal, free. Compare *Antony and Cleopatra*, iii. vi. 93:—

"Antony most large

In his abominations."

14. *'T is better . . . within*] *Johnson* rightly interprets, "I am more pleased that the blood of Banquo should be on thy face than in his body. Shakespeare might mean, 'It is better that Banquo's

*Mur.* My lord, his throat is cut; that I did for him.

*Macb.* Thou art the best o' the cut-throats; yet he's good,  
That did the like for Fleance: if thou didst it,  
Thou art the nonpareil.

*Mur.* Most royal Sir,  
Fleance is 'scap'd. 20

*Macb.* Then comes my fit again: I had else been perfect;  
Whole as the marble, founded as the rock;  
As broad and general as the casing air:  
But now, I am cabin'd, cribb'd, confin'd, bound in  
To saucy doubts and fears.—But Banquo's safe? 25

*Mur.* Ay, my good lord, safe in a ditch he bides,  
With twenty trenched gashes on his head;  
The least a death to nature.

*Macb.* Thanks for that.—  
There the grown serpent lies: the worm, that's fled,  
Hath nature that in time will venom breed, 30  
No teeth for the present.—Get thee gone; to-morrow  
We'll hear ourselves again. [*Exit Murderer.*]

*Lady M.* My royal lord,  
You do not give the cheer: the feast is sold,  
That is not often vouch'd, while 't is a-making,

17-19. *Thou . . . nonpareil*] so Rowe; F 1 ends *Cut-throats, Fleans: Nonpareill.* 32. *hear ourselves*] F 1; *hear't, ourselves*, Theobald; *hear thee ourselves* Hamner; *hear, ourselves* Steevens; *hear, ourselves*, Dyce. 33. *sold*] cold Pope. 34. *vouch'd*] *vouch'd* Rowe. *a-making*,] Hudson; *a making*: F 1; *making*; Ff 2, 3, 4; *making*, Pope; *a making*, Malone.

blood should be on thy face than he in this room." Malone agrees with this. Hunter thinks Macbeth does not address the murderer, but utters the sentence aside, with this meaning, which Chambers follows, "It is better that the murderer should be without the banquet than that Banquo should be inside as a guest"; but this is fanciful, having regard to Macbeth's previous subornation of the crime. There is no effective antithesis unless we construe, "the blood is better outside thee than inside him." I think the same idea occurs to Lady Macbeth in v. 1. 39.

19. *nonpareil*] the paragon. Compare *Twelfth Night*, i. v. 273: "The *nonpareil* of beauty"; also *Antony and Cleopatra*, III. ii. 11; *Cymbeline*, II. v. 3, and *Tempest*, III. ii. 108.

32. *worm*] serpent, in Elizabethans. Compare *Antony and Cleopatra*, IV. ii.

243: "Hast thou the pretty worm of Nilus there?"

32. *hear ourselves again*] Theobald's reading, "hear 't ourselves again," must be right; "ourselves" is Macbeth himself, as in *Richard III.* i. i. 16:—

"ourselves will hear

The accuser and the accused freely speak."

Hence we do not require "ourself" as the Clar. Edd. suppose. They read "hear ourselves again," as in the above text, and interpret, "We will talk with one another again"; but this is certainly wrong, and does not accord with Macbeth's mood.

33-35. *the feast . . . welcome*] "That which is not given cheerfully cannot be called a gift: it is something that must be paid for" (Johnson).

34. *vouch'd*] warranted; a well-known legal term from the law French *voucher*; Latin, *vocare*.

'Tis given with welcome. To feed were best at home;  
 From thence, the sauce to meat is ceremony; 36  
 Meeting were bare without it.

*Mach.* Sweet remembrancer!—  
 Now, good digestion wait on appetite,  
 And health on both!

*Len.* May it please your highness sit?

*The Ghost of BANQUO enters, and sits in MACBETH'S place.*

*Mach.* Here had we now our country's honour roof'd, 40  
 Were the grac'd person of our Banquo present;  
 Who may I rather challenge for unkindness,  
 Than pity for mischance!

*Rosse.* His absence, Sir,  
 Lays blame upon his promise. Please it your highness  
 To grace us with your royal company? 45

*Mach.* The table's full.

*Len.* Here is a place reserv'd, Sir.

*Mach.* Where?

*Len.* Here, my good lord. What is't that moves your highness?

*Mach.* Which of you have done this?

*Lords.* What, my good lord?

*Mach.* Thou canst not say, I did it: never shake 50  
 Thy gory locks at me.

*Rosse.* Gentlemen, rise; his highness is not well.

*Lady M.* Sit, worthy friends. My lord is often thus,  
 And hath been from his youth: pray you, keep seat;  
 The fit is momentary; upon a thought 55

43. *mischance* /] Pope; *Mischance*. FF. 48. One line Capell, two lines FF.

36. *ceremony*] a trisyllable, as frequently in Shakespeare.

37. *remembrancer* /] I have no doubt that there is here a reference—playful of course—to the Remembrancers (*Rememoratores*), officers of the Exchequer, of whom there were three, *i.e.* The King's Remembrancer, the Lord Treasurer's Remembrancer, and the Remembrancer of First Fruits. The King's Remembrancer, amongst other duties, entered in his office all recognisances taken before the Barons of the Exchequer for any of the King's debts, and made out process for the breach of them; and all informations upon penal statutes were entered and

sued in his office. See further Cowell's *Interpreter* (1607); *Les Termes de la Ley* (1629); Blount's *Law Dict.* (1670), and Jacob's *Law Dict.* (ed. 1744) *s.v.* So here Lady Macbeth is playfully alluded to as holding the office of King's Remembrancer and reminding Macbeth of his duties as host.

39. *The Ghost of Banquo enters*] For various opinions regarding the Ghost, see the Introduction.

41. *grac'd*] gracious or gracing. Compare *King Lear*, I. iv. 267: "a graced palace"; and the use of *gulled* for guileful or gulling (*i.e.* beguiling) in *Merchant of Venice*, III. ii. 97 and IV. I. 186; and other words of like character.

He will again be well. If much you note him,  
You shall offend him, and extend his passion;  
Feed, and regard him not.—Are you a man?

*Macb.* Ay, and a bold one, that dare look on that  
Which might appal the devil.

*Lady M.* O proper stuff!

60

This is the very painting of your fear:  
This is the air-drawn dagger, which, you said,  
Led you to Duncan. O! these flaws, and starts  
(Impostors to true fear), would well become  
A woman's story at a winter's fire,  
Authoris'd by her grandam. Shame itself!  
Why do you make such faces? When all's done,  
You look but on a stool.

65

*Macb.* Pr'ythee, see there! behold! look! lo! how say you?  
Why, what care I? If thou canst nod, speak too.—  
If charnel-houses, and our graves, must send  
Those that we bury, back, our monuments  
Shall be the maws of kites.

70

[*Ghost disappears.*]

*Lady M.* What! quite unmann'd in folly?

*Macb.* If I stand here, I saw him.

*Lady M.* Fie! for shame!

*Macb.* Blood hath been shed ere now, i' th' olden time,  
Ere human statute purg'd the gentle weal;

75

64. *Impostors to true*] F 1; *Impostors of true* Hanmer; *Impostures true to* Johnson conj.; *Impostures of true* Capell. 76. *human*] Theobald (ed. 2); *humane* Ff. *gentile* gen'ral Theobald (Warburton); *ungentile* Seymour conj.

57. *extend his passion*] i.e. prolong his suffering or emotion.

60. *proper stuff*] Contemptuously, for "mere rubbish."

63. *flaws*] bursts of passion; a metaphor from a sudden squall or gust of wind. In the primary sense compare *Hamlet*, v. i. 239: "a wall to expel the winter's *flaw*"; and in the sense of civil commotion, see 2 *Henry VI.* III. i. 354: "Do calm the fury of this mad *breed flaw*."

64. *to*] i.e. compared with.

66. *authoris'd*] sanctioned, warranted. Also with the accent on the same syllable in *Sonnet* LXXV. 6: "*Authorising* thy trespass with com-

72-73. *monuments . . . kites*] For the ghost Stevens compares Spenser's *Queen's*, II. viii 16: "But

be entombed in the raven or the *Kight*"; and Malone cites Kyd's *Cornelia* (v. 1. 33-36, ed. Boas, 1901):—

"Where are our Legions? Where our men at Armes?"

The earth, the sea, the vultures and the Crowses, Lyons and Beares, are theyr best Sepulchres."

76. *human*] Not distinguished in Shakespeare's time from *humane* (the Folio reading) either in spelling or pronunciation. Compare *Coriolanus*, III. i. 347:—

"It is the *humane* way; the other course

Will prove too bloody."

76. *gentle weal*] "The peaceable community, the state made quiet and safe by human statutes" (Johnson). A prolific use of the adjective with *weal*.

Ay, and since too, murders have been perform'd  
 Too terrible for the ear: the time has been,  
 That, when the brains were out, the man would die,  
 And there an end; but now, they rise again, 80  
 With twenty mortal murders on their crowns,  
 And push us from our stools. This is more strange  
 Than such a murder is.

*Lady M.* My worthy lord,  
 Your noble friends do lack you.

*Macb.* I do forget.—  
 Do not muse at me, my most worthy friends; 85  
 I have a strange infirmity, which is nothing  
 To those that know me. Come, love and health to all;  
 Then, I'll sit down.—Give me some wine: fill full:—  
 I drink to the general joy of the whole table,  
 And to our dear friend Banquo, whom we miss; 90  
 'Would he were here! to all, and him, we thirst,  
 And all to all.

*Lords.* Our duties, and the pledge.

*Re-enter Ghost.*

*Macb.* Avaunt! and quit my sight! let the earth hide thee!  
 Thy bones are marrowless, thy blood is cold;  
 Thou hast no speculation in those eyes, 95  
 Which thou dost glare with.

*Lady M.* Think of this, good peers,

77. *have been*] *hath been* Johnson.  
*F 1; times have* Ft 2, 3, 4.

78. *time has*] Grant White; *times has*

meaning "purged the commonwealth  
 and thus made it gentle."

81. *mortal murders*] *i.e.* deadly  
 wounds, each of itself sufficient to effect  
 murder. The expression is very curious,  
 bold and unusual; but no doubt it re-  
 fers to the "trenched gashes . . . the  
 least a death to nature" of lines 27, 28  
*ante.*

92. *all to all*] all good wishes to all.  
*So Timon of Athens*, i. ii. 234: "All to  
 you"; *Henry VIII.* i. iv. 38: "And  
 to you all, good health." The phrase  
 seems nothing more than a compre-  
 hensive or "omnibus" clause for pledg-  
 ing healths.

92. *Re-enter Ghost*] See the Intro-  
 duction, *hereon*.

95. *speculation*] Johnson explains  
 this by "the power of sight"; but it

means rather the intelligence arising in  
 the brain but seen in the eye, of which  
 the eye is only the medium. This is  
 well illustrated in *Troilus and Cressida*  
 iii. iii. 107 *sqq.*:—

"but eye to eye opposed  
 Salutes each other with each  
 other's form;

For *speculation* turns not to itself,  
 Till it hath travell'd and is mirror'd  
 there

Where it may see itself."

And *ib.* line 106, where the eye is  
 called "That most pure spirit of sense."  
 See also *Othello*, i. iii. 27, where the  
 eyes are called "speculative instru-  
 ments." Singer quotes Bullokar's  
*Expositor*, 1616: "Speculation: the  
 inward knowledge or beholding of a  
 thing."

But as a thing of custom : 't is no other ;  
Only it spoils the pleasure of the time.

*Macb.* What man dare, I dare :

Approach thou like the rugged Russian bear, 100  
The arm'd rhinoceros, or the Hyrcan tiger ;  
Take any shape but that, and my firm nerves  
Shall never tremble : or, be alive again,  
And dare me to the desert with thy sword ;  
If trembling I inhabit then, protest me 105

100. *the Hyrcan] th' Hyrcan* Ff 1, 2; *th' Hyrcan* Ff 3, 4; *the Hyrcanian* Capell. 105. *trembling I inhabit then,*] F 1; *trembling I inhabit, then* Ff 2, 3, 4; *trembling I inhibit, then* Pope, Theobald, Hanmer, Warburton, Halliwell; *trembling I evade it, then* Johnson conj.; *trembling I inhibit then,* Capell; *trembling I inhibit thee,* Malone (Steevens conj.), Dyce; *trembling I exhibit, then* A. Hunter (Robinson conj.); *trembling I inhabit here* Camb. Edd. conj.; *trembling I inherit then,* Kinnear conj.

99. *What . . . dare]* This line would seem to be merely a continuation of line 96, Macbeth, as it were, being impatient of Lady Macbeth's interruption, which comes in by way of parenthesis.

100, 101. *bear . . . Hyrcan tiger]* Compare *Henry V.* III. vii. 154 : "the Russian bear"; *3 Henry VI.* I. iv. 155 :—

"more inhuman, more inexorable,

O ten times more than tigers of Hyrcania."

And *Hamlet*, II. ii. 472 : "The rugged Pyrrhus, like the Hyrcanian beast." Malone quotes Daniel's *Sonnets* [see no. xi. in *Elizabethan Sonnets* ed. Sidney Lee, 1904, vol. i. p. 94] :—

"But yet restore thy fierce and cruel mind

To Hyrcan tigers and to ruthless bears !"

"The English poets," the Clar. Edd. remark, "probably derived their idea of Hyrcania and the tigers from Pliny's *Nat. Hist.* bk. xviii. c. 18; but through some other medium than Holland's translation, which was not published till 1601"; and the same editors also refer to the rhinoceros as mentioned in Holland on the page opposite to that in which he speaks of "tigers bred in Hyrcania." But Shakespeare had almost certainly read this in Holland.

104. *dare]* See, for a similar challenge, *Richard II.* IV. i. 74 : "I dare meet Surrey in a wilderness"; i.e. for a fight to the death, with none to interrupt. See, too, *Coriolanus*, IV. ii. 23-24; and *Coriolanus*, I. i. 167.

104. *desert]* "Hyrcanian deserts" are referred to in *Merchant of Venice*, II. vii. 41.

105. *inhabit then]* Malone, who adopted, and rightly adopted, Pope's reading as modified by Steevens, *vis.* "inhibit thee," had "not the least doubt" that this is the true reading, though Theobald was not satisfied about it. Malone says : "In *All's Well that Ends Well*, I. i. 157, we find in Ff 2, 3, and 4 'the most inhabited sin of the canon,' instead of 'inhibited.' The same error is found in Stowe's *London*, 1618, 'In the year 1506 . . . the said stew houses in Southwarke were for a season inhabited, and the doores closed up, but it was not long . . . ere the houses there were set open again.' Steevens's correction [*vis. thee* for 'then'] is strongly supported by the punctuation of the old copy." Henley thought Shakespeare used "inhabit" in a neutral sense, i.e. remain in his castle; and possibly this may be supported by examples of the intr. sense given in the Oxford Dict., e.g. Langland *P. Pl.* c. x. 188 : "Eremites that *inhabiten* by the heye weyes"; and W. Phillips, *Linschoten* (1598), 170 : "In all places of India where the Portugals *inabite*"; and Steevens thought the word might have such a meaning. He compares *As You Like It*, III. iii. 10 : "O knowledge ill-inhabited, worse than Jove in a thatch'd house!" Herford (Eversley edition) in his text reads *inhabit then*, but in his note *inhabit*; and explains : "probably 'If I display trembling' (invest myself in it as an outward habit)." I am



The baby of a girl. Hence, horrible shadow!  
Unreal mockery, hence!— [Ghost disappears.]

Why, so;—being gone,

I am a man again.—Pray you, sit still.

Lady M. You have displaced the mirth, broke the good meeting,

With most admir'd disorder.

Macb. Can such things be, 110

And overcome us like a summer's cloud,  
Without our special wonder? You make me strange

Even to the disposition that I owe,

When now I think you can behold such sights,

And keep the natural ruby of your cheeks, 115

When mine is blanch'd with fear.

Rosse. What sights, my lord?

Lady M. I pray you, speak not; he grows worse and worse;  
Question enrages him. At once, good night:—

106. horrible] terrible Theobald (ed. 2), Warburton, Johnson. 109, 110.  
broke . . . disorder] so Rowe, one line ff. 114. When now] Now when  
Hammer. 116. is] are Malone.

strongly of opinion that Malone's view is the true one, and that we are bound to read "inhibit thee." The technical term "inhibition" (well known to Shakespeare) meant a prohibition formally issued by a person or body possessed of civil or ecclesiastical authority; and I think Shakespeare must here mean that, although Macbeth of his own royal authority could have inhibited Banquo from challenging him to single combat, still Macbeth would not, King though he were, out of fear and trembling issue his inhibition and decline to meet him, provided only Banquo would assume any shape—of a wild beast though it might be—but that of the horrible shadow. This view seems to be confirmed by the quotations in the Oxford Dict., e.g. Holland, *Livy* (1600), xlii. xxv. 1129: "By expresse words he was inhibited to beare armes without his own frontiers"; and Knox, *First Blast* (Arb.), 48: "The native King made streit inhibition to all his subiectes that none should adhere to this traitor."

106. baby] Here possibly in the ordinary meaning, as in many other passages, e.g. *Hamlet*, i. iii. 101-105: "You speak like a green girl . . . think yourself a

baby." Walker, Dyce, Herford, and Liddell, however, understand it to mean "doll"; "a baby or puppet that children play with" (*Phraseologia Genera-lis*). See *King John*, iii. iv. 58:—

"If I were mad, I should forget my son,

Or madly think a babe of clouts were he";

and Ben Jonson, *Bartholomew Fair*, Act iii. sc. i. etc.

110. admir'd] wonderful. Compare *Midsummer Night's Dream*, v. i. 27: "strange and admirable"; and see *Richard II.* ii. iii. 95, despised for despicable; *ibid.* ii. iii. 109, detested for detestable; and *Richard III.* i. iv. 27, unvalued for invaluable, etc.

113. disposition] seems to be used here in the sense of "temporary mood" (Clar. Edd.) rather than with the meaning of "settled disposition"; both of which senses are used by Shakespeare. Compare *Hamlet*, i. v. 172: "To put an antic disposition on"; and *King Lear*, i. iv. 241: "Put away these dispositions that of late transform you." But the latter sense is quite possibly correct.

113. owe] own, possess; very frequent in Shakespeare.

Stand not upon the order of your going,  
But go at once.

*Len.* Good night, and better health

I 20

Attend his majesty!

*Lady M.* A kind good night to all!

[*Exeunt Lords and Attendants*]

*Macb.* It will have blood, they say; blood will have blood:

Stones have been known to move, and trees to speak;

Augurs, and understood relations, have

By magot-pies, and choughs, and rooks, brought forth

I 25

The secret'st man of blood.—What is the night?

*Lady M.* Almost at odds with morning, which is which.

122. *It . . . blood :*] so Rowe, two lines *Ff.* *blood they say :* *Ff;* *blood.*—*They say,* Johnson. 124. *Augurs*] Theobald; *Augures* *Ff;* *Auguries* Rann (*Steevens* conj.). and *understood*] *that understood* Rowe; *that understand* Warburton.

122. *It*] i.e. the bloody deed, the murder of Banquo; although Johnson says: "Macbeth justly infers that the death of Duncan [*sic*] cannot pass unpunished." I do not agree with the pointing of the above text which is practically that of the Folio; I prefer a colon or semicolon after each "blood," as in *Steevens*, the *Globe*, *Cambridge*, and others.

123. *Stones*] The *Clar. Edd.* think that probably Shakespeare alludes to some story in which the stones covering the corpse of a murdered man were said to have moved of themselves and so revealed the secret; but *Paton (Notes and Queries, 1869)* thinks that such a superstition would only reveal the murdered man, not the secret murderer. He suggests the allusion may be to the rocking stones, or "stones of judgment," by which it was thought the Druids tested the guilt or innocence of accused persons.

123. *trees to speak*] This is probably a reminiscence of Shakespeare's reading in Reginald Scot's *Discoverie of Witchcraft* (1584), bk. viii. c. 6, p. 106, where we find the following: "This practice [on the part of 'cousening crafters'] began in the oaks of Dodona, in the which was a wood, the trees thereof (they saie) could speake." It is not perhaps quite so probable that he refers to Virgil's *Aeneid* bk. vi. 549, the story of the tree which revealed the murder of Polydorus.

123. *Augurs*] Perhaps this should be *augures*, i.e. *augures*;

*augure*, now obsolete, being a by-form of *augury*. Compare Florio's *Montaigne* (1603), l. xxii.: "As a good *Augur* or foreboding of a martiall minde." The word does not occur elsewhere in Shakespeare. In Florio's *Worlds of Wordes*, 1598, an *augure*, a *foothsaying*, a *prediction*, etc., are given as the equivalents of *Augurio*; and a *foothsaier*, a *foresboder*, etc., as the equivalents of *Auguro*. Compare the form "augurer" in *Julius Caesar*, II. i. 200 and II. ii. 37; *Coriolanus*, II. i. 1; and *Antony and Cleopatra*, IV. xii. 4 and V. ii. 337; and the form "augure" for "augur" or "augurer" in Holland's *Pliny*, 1601, bk. viii. ch. 28.

124. *understood relations*] Johnson explained: "the connection of effects with causes, to understand relations as an augur, is to know how these things relate to each other, which have no visible combination or dependence."

125. *magot-pies*] magpies. "Also called *magotty-pie*. *Mag* is short for *magot*, Fr. *margot*, a familiar form of *Marguerite*, also used to denote a *magpie*" (Skeat).

125. *choughs*] The chough is a bird of the crow family, and the word formerly included all the smaller "chattering" species, and especially the jackdaw. Compare the note on "rusticated choughs," i.e. grey-headed jackdaws, in *Midsummer Night's Dream*, III. ii. 21, in the present series, 1905; and see *The Tempest*, II. i. 265: "A chough of as good chat."

*Macb.* How say'st thou, that Macduff denies his person,  
At our great bidding?

*Lady M.* Did you send to him, Sir?

*Macb.* I hear it by the way; but I will send. 130

There's not a one of them, but in his house  
I keep a servant fee'd. I will to-morrow  
(And betimes I will) to the weird sisters:  
More shall they speak; for now I am bent to know,  
By the worst means, the worst. For mine own good, 135  
All causes shall give way: I am in blood  
Stepp'd in so far, that, should I wade no more,  
Returning were as tedious as go o'er.  
Strange things I have in head, that will to hand,  
Which must be acted, ere they may be scann'd. 140

*Lady M.* You lack the season of all natures, sleep.

*Macb.* Come, we'll to sleep. My strange and self-abuse  
Is the initiate fear, that wants hard use:  
We are yet but young in deed. [Exeunt.

133. *And betimes*] Ff; *Ay, and betimes* Hudson (Anon. conj.). *weird*] weyard F 1. 135. *worst. For . . . good*] Johnson; *worst, for . . . good.* Ff; *worst, for . . . good*; Rowe. 144. *in deed*] Theobald; *indeed* Ff.

133. *And betimes*] The line as it stands in the Folio wants an initial syllable, and there is a strong probability that "Ay" (in the form "I," in which it is almost invariably printed in the Folio) has fallen out, especially as the parenthetic sentence is bracketed in the Folio. Such restoration of the text would serve to emphasise Macbeth's resolve to resort to the weird sisters without delay. For the rhythm of the line as amended, compare sc. vi. (v.) *past*: "Ay, and wisely too."

135. *I am in blood, etc.*] Compare *Midsummer Night's Dream*, III. ii. 47:—

"If thou hast slain Lysander in his sleep,  
Being o'er shoes in blood, plunge  
in knee deep,  
And kill me too."

138. *Returning . . . go*] Apparent irregularities of construction of this kind are not uncommon in Shakespeare and the Elizabethans; and probably arose

either from their dislike to mere repetition of a phrase or construction, or for greater clearness. A good example occurs in *The Tempest*, III. i. 61:—

"and would no more endure  
This wooden slavery than . . . to  
suffer  
The flesh-fly blow my mouth."

141. *season*] seasoning, relish, which keeps nature fresh.

142. *self-abuse*] deception, self-delusion. For "abuse" meaning "delude" or "deceive," see *The Tempest*, v. i. 112: "Some enchanted trifle to *abuse* me"; and the well-known passage in *Hamlet*, II. ii. 632: "*Abuses* me to damn me." But Shakespeare also uses the word with the sense of "ill-usage" and of "reviling," etc. Although "self-abuse" is hyphenated in the Folio, Shakespeare probably considered "self" a mere adjective.

144. *in deed*] A palpable and necessary correction of the *indeed* of the Folio.

SCENE V.—*The heath.**Thunder. Enter the three Witches, meeting HECATE.*1 *Witch.* Why, how now, Hecate? you look angrily.*Hec.* Have I not reason, beldams as you are,  
Saucy, and overbold? How did you dare  
To trade and traffic with Macbeth,  
In riddles, and affairs of death;

5

And I, the mistress of your charms,  
The close contriver of all harms,  
Was never call'd to bear my part,  
Or show the glory of our art?

10

And, which is worse, all you have done  
Hath been but for a wayward son,  
Spiteful, and wrathful; who, as others do,  
Loves for his own ends, not for you.But make amends now: get you gone,  
And at the pit of Acheron

15

Meet me i' the morning: thither he  
Will come to know his destiny.Your vessels, and your spells, provide,  
Your charms, and everything beside.I am for the air; this night I'll spend  
Unto a dismal and a fatal end:

20

Great business must be wrought ere noon.  
Upon the corner of the moonThere hangs a vaporous drop profound;  
I'll catch it ere it come to ground:

25

And that, distill'd by magic sleights,  
Shall raise such artificial sprites,As, by the strength of their illusion,  
Shall draw him on to his confusion.He shall spurn fate, scorn death, and bear  
His hopes 'bove wisdom, grace, and fear;

30

And you all know, security  
Is mortals' chiefest enemy.[*Song, within*: "Come away, come away," etc.][*SCENE V.*] This scene is almost universally considered, and rightly, to be an interpolation. See the Introduction.[*Hecate.*] The common pronunciation of this name was dissyllabic, as inII. I. 52 and III. II. 41; *Midsummer Night's Dream*, v. II. 391: "the triple Hecate's team." Shakespeare is in all probability not responsible for the trisyllable in *I Henry VI.* III. II. 64: "I speak not to that railing Hecate."

Hark ! I am call'd : my little spirit, see, 34  
 Sits in a foggy cloud, and stays for me. [Exit.  
 I Witch. Come, let's make haste : she'll soon be back again. [Exeunt.

SCENE VI.—*Fores. A room in the palace.**Enter LENOX and another Lord.*

*Len.* My former speeches have but hit your thoughts,  
 Which can interpret further : only, I say,  
 Things have been strangely borne. The gracious Duncan  
 Was pitied of Macbeth :—marry, he was dead :—  
 And the right-variant Banquo walk'd too late ; 5  
 Whom, you may say, if't please you, Fleance kill'd,  
 For Fleance fled. Men must not walk too late.  
 Who cannot want the thought, how monstrous  
 It was for Malcolm, and for Donalbain,  
 To kill their gracious father ? damned fact ! 10

1. *My . . . thoughts,*] one line Rowe, two lines Ff. 2. *further*] Johnson;  
*farther* Ff. 5. *right-variant*] hyphenated by Theobald. 8. *Who cannot want*  
*the*] *You cannot want the Hammer; We cannot want the Keightley; Who can*  
*but want the Collier* (ed. 3); *Who can now want the Hudson* (Cartwright conj.).

*Fores*] So Capell. The location of this scene seems to be quite immaterial, and it may be that it is out of place, Shakespeare having designed it to come after Act iv. sc. i., and the interpolator of iii. v. having shifted it to its present place to prevent the clashing of iii. v. and iv. i. See the Introduction.

*another Lord*] Johnson cannot assign any reason why a nameless character should be introduced; and he somewhat acutely suggested that "in the original copy it was written with a very common form of contraction '*Lenox and An.*' for which the transcriber, instead of '*Lenox and Angus,*' set down '*Lenox and another Lord.*'"

3. *borne*] carried on. Compare x7 *infra*, and *Much Ado About Nothing*, ii. iii. 229: "The conference was sadly borne"; i.e. seriously conducted.

5. *walk'd too late*] Compare Kyd, *Spanish Tragedie*, iii. iii. 39, ed. Boas, 1901:—

"Why hast thou thus vnkindly kild the man?

Why? because he walkt abroad so late."

8. *want the thought*] i.e. help think-

ing. "Want" has here, I think, the sense of "dispense with," "be without": who can fail to have, to entertain, the thought; and the expression was, as Baynes, *Shakespeare Studies*, 1896, p. 275, remarks, "perfectly good English of Shakespeare's day, as it still remains perfectly good Northern English or Lowland Scotch of our own day. In these dialects the verb 'want,' especially when construed with negative particles, has precisely the meaning which the critics insist the sense requires."

8. *monstrous*] The spelling here should follow the pronunciation, which must be trisyllabic. The same spelling and pronunciation occur in Drayton's *Mooncalf*, and should be adopted where the metre requires a trisyllable, as e.g. in *Othello*, ii. iii. 217: "Tis monstrous. Iago, who began 't?" The dissyllable, however, is much more common in the plays. See Walker, *Vers.* p. 4, for further instances. Spenser inserts the "e" in such words as "handeling," *Faerie Queene*, i. viii. 28, and "enterance," i. viii. 34. Compare i. v. 39, and iii. ii. 30 *ante*.

10. *fact*] act, deed. The word seems

How it did grieve Macbeth! did he not straight,  
 In pious rage, the two delinquents tear,  
 That were the slaves of drink, and thralls of sleep?  
 Was not that nobly done? Ay, and wisely too;  
 For 't would have anger'd any heart alive  
 To hear the men deny it. So that, I say,  
 He has borne all things well: and I do think,  
 That, had he Duncan's sons under his key  
 (As, an't please Heaven, he shall not), they should find  
 What 't were to kill a father; so should Fleance.  
 But, peace!—for from broad words, and 'cause he fail'd  
 His presence at the tyrant's feast, I hear,  
 Macduff lives in disgrace. Sir, can you tell  
 Where he bestows himself?

Lord.

The son of Duncan,  
 From whom this tyrant holds the due of birth,  
 Lives in the English court; and is receiv'd  
 Of the most pious Edward with such grace,  
 That the malevolence of fortune nothing  
 Takes from his high respect. Thither Macduff  
 Is gone to pray the holy king, upon his aid  
 To wake Northumberland, and warlike Siward;  
 That, by the help of these (with Him above  
 To ratify the work), we may again  
 Give to our tables meat, sleep to our nights,

11. *it did grieve Macbeth!* Capell; *it did grieve Macbeth?* Ff. 19. *an 'f*  
 Theobald (ed. 2); and 't Ff. 21. *'cause* Pope; *cause* Ff. 24. *son* Theo-  
 bald; *Sonnes* Ff. 31. *Siward* Theobald (ed. 2), Hanmer; *Seyward* Ff.

to occur in about a dozen passages [in the plays, and invariably with the meaning of evil deed or act.

12. *tear*] The Camb. Edd. suspect, but I think without much reason, that this passage did not come from the hand of Shakespeare.

19. *an 'f*] Adopted by Theobald for the Folio form *and 't*, &c. See the Oxford Dict. s.v.

21. *broad*] open, plain; as in *Timon of Athens*, III. iv. 64: "who can speak broader than he that has no house to set his head in?"

22. *tyrant's*] Here, perhaps, as in some other passages, with the sense of *tyrant*. Compare IV. iii. 67 *post*, *For Luke* II. ii. 1. 61: "Are you tyrants, and what's

27. *of*] by. Compare "*of Macbeth*," line 4 *ante*.

29, 30. *Takes from . . . upon his aid*] The arrangement of the above text, which is that of the Folio, perhaps leaves something to be desired. The Folio printers failed to note that "*thither*," like "*hither*," "*whether*," "*either*," "*neither*," and other words of the like character, is frequently written or pronounced in the contracted form "*ther*." Line 29 should probably run, "*Takes . . . thither (ther) Macduff's gone*"; unless the final foot of line 30 is read as "*upon's aid*."

30. *upon*] in, to. Compare *Richard II.* III. ii. 203:—

"And all you southern gentlemen in  
 in some  
 Upon his party."

Free from our feasts and banquets bloody knives, 35  
 Do faithful homage, and receive free honours,  
 All which we pine for now. And this report  
 Hath so exasperate the king, that he  
 Prepares for some attempt of war.

*Len.* Sent he to Macduff?

*Lord.* He did: and with an absolute "Sir, not I," 40  
 The cloudy messenger turns me his back,  
 And hums, as who should say, "You'll rue the time  
 That clogs me with this answer".

*Len.* And that well might  
 Advise him to a caution, to hold what distance  
 His wisdom can provide. Some holy angel 45  
 Fly to the court of England, and unfold  
 His message ere he come, that a swift blessing  
 May soon return to this our suffering country  
 Under a hand accursed!

*Lord.* I'll send my prayers with him.  
 [Exeunt.]

38. *the king*] Hammer; *their king* Ff.

44. *to a caution, to*] *to a caution, t'* Ff.

35. *Free . . . knives*] i.e. free our feasts and banquets from bloody knives—a somewhat bold but not unusual inversion. Compare the Epilogue to *The Tempest*, 18: "frees all faults" from me, i.e. frees me from all faults; and Golding's Ovid's *Metam.*, ii. 395 (ed. Rouse, 1904):—

"And at the Waggoner a flash of lightning sent  
 Which strake his bodie from the life."

36. *free*] i.e. due to freemen.

38. *exasperate*] the euphonic form of the part. pass. is frequent in early English. Compare *Troilus and Cressida*, v. i. 34: "Why art thou then exasperate?"; *Midsummer Night's Dream*, v. i. 402: "create"; *ib.* 412: "consecrate," etc.; and see Abbott, *Shak. Gram.* ss. 341, 342.

39. *Sent he to Macduff?*] The most satisfactory arrangement of the text would end line 39 with "he," and commence line 40 with "To Macduff."

40-42. *and . . . say*] The King's messenger, when curtly received by Macduff with his "Sir, not I," sullenly

turns his back on him, muttering some such words as, etc.

40. *absolute*] curt, peremptory. Compare *Coriolanus*, iii. i. 90:—

"Mark you  
 His absolute 'shall'?"

41. *cloudy*] cloudy-visaged, sullen. Compare *1 Henry IV.* iii. ii. 83:—

"such aspect

As cloudy men use to their adversaries."

41. *me*] The enclitic or ethic dative adds "vivacity to the description," as the Clar. Edd. remark.

44. *Advise . . . hold*] I see nothing unusual in this construction, or tending to necessitate any change of the text. Compare *King Lear*, i. ii. 188: "I advise you to the best"; *ib.* iii. vii. 9: "advise the Duke, where you are going, to a most festinate preparation."

48, 49. *suffering country Under*] i.e. country suffering Under. Compare *Richard II.* iii. ii. 8: "As a long-parted mother with her child." Or, it may be that the construction is quite regular, with "under a hand accursed" following as a kind of relative clause.

## ACT IV

SCENE I.—*A dark cave. In the middle, a boiling cauldron.*  
*Thunder. Enter the three WITCHES.*

- 1 *Witch.* Thrice the brinded cat hath mew'd.
- 2 *Witch.* Thrice and once the hedge-pig whin'd.
- 3 *Witch.* Harpier cries :—'T is time, 't is time.

SCENE I.] This scene is worthy to rank with the great sleep-walking scene as one of the most marvellous examples of Shakespeare's dramatic invention when invention was needful to the action. He found little or no material for this scene in Holinshed. There Macbeth "had learned of certaine *wissards* in whose words he put great confidence (for that the prophesie had happened so right that the three fairies or *weird sisters* had declared unto him) how that he ought to take heede of Makduffe, who in time to come shoulde seeke to destroie him. And surelie hereupon had he put Makduffe to death but that a certaine *witch* whome hee had in great trust etc." (*Hist. Scot.* ii. 174b).

1. *the brinded cat*] the first sister's "familiar," the mention of which, in all probability, suggested to the interpolator the Graymalkin of i. i. 8; "brinded," i.e. branded, as if with fire, streaked, is the Elizabethan form of "brindled." Milton, *Paradise Lost*, vii. 466, speaks of the tawny lion shaking his *brinded* mane.

2. *Thrice and once*] The pointing "thrice, and once," is preferable and indicates that the hedge-pig (the second sister's "familiar") had whined thrice, and afterwards had whined once again. "Thrice" in this line is no repetition of "thrice" in line 1. *Numero deus impare gaudet*, as Theobald reminds us from Virgil, *Eclog.* viii. 75; and the second weird sister, by her method of reckoning, merely introduces a second odd number. Ben Jonson, however, seems to use even numbers in the title of his *Masque of Queens* (ed. Gifford, new ed. 1846, p. 572a):—

"And if thou dost what we would have thee do,  
 Thou shalt have three, thou shalt have four,  
 Thou shalt have ten, thou shalt have a score."

3. *Harpier*] The third sister's "familiar." Steevens is beyond question right in his supposition that the *Harpier* of the Folio may be only a misspelling, or a misprint, for *harpy*; and he quotes Marlowe's *Tamburlaine*, 1590 [First Part, ii. vii. 50; Dyce's Marlowe, vol. i. p. 51]: "And like a *Harper* tyres (i.e. drags) upon my life." This is the 4<sup>th</sup> (1605) form of the word; the 8<sup>th</sup> of the date 1590 reads "Harpyr," whereas that of 1592 reads "Harpye" (see Tucker Brooke's ed. 1910). With Steevens's suggestion Dyce agrees. The Folio form *Harpier* is in a way analogous to the form *artier* (i.e. artery) found in Marlowe's *Tamburlaine* (Part I.), ii. vii. 10, and also in iv. i. of Part II.; and in the old poets and in various forms, e.g. *arter*, *artire*, etc. (See Dyce's notes *ad loc. cit.*) But whatever the old form, it is clear that "Harpie" or "Harpy" is the only correct form for a modern text. The Clar. Edd. suggest that "the Hebrew word *Habar*, 'incantare,' mentioned in Scot's *Discoverie of Witchcraft*, bk. xii. ch. i. may be the origin of the word." I believe Shakespeare simply took it from the "fatall birds" of *The Faerie Queene*, ii. xii. 36: "The hellish Harpyes prophets of sad destiny"; a prophetic bird being eminently suitable as a "familiar" in this scene.

3. *'Tis time*] Steevens aptly remarks that this familiar does not cry out that



1 *Witch.* Round about the cauldron go;  
 In the poison'd entrails throw.—  
 Toad, that under cold stone  
 Days and nights has thirty-one  
 Swelter'd venom, sleeping got,

5

6. *cold*] Ff; the *cold* Rowe (ed. 2); *coldest* Steevens (1793); a *cold* Staunton conj. 7. *has*] Ff 3, 4; *hast* Hanmer; *ha's* Ff 1, 2. *thirty one*] Capell; *thirty one*: Ff.

it is time for them to begin their enchantments, but *cries*, *i.e.* gives them the signal, upon which the third sister communicates the notice to the others.

6. *cold*] The superlative, *coldest*, *i.e.* very cold, of Steevens and the Variorum of 1821 is undoubtedly correct; no idea of excess being necessarily implied. Absolute superlatives were very frequent in Elizabethan English. Compare *Hamlet*, i. i. 114: "A little ere the mightiest Julius fell." Even Knight admits that the line as it stands in the Folio "is certainly defective in rhythm, and that a pause here cannot take the place of a syllable." The usual inane attempts have been made to account for the defective metre by the doctrine of "natural retardation"—whatever that may mean—(Knight); "due and expressive emphasis" (Collier); "an involuntary pause" (Delius); "two syllables when slowly pronounced being equivalent to three" (Clar. Edd.); "the emotional significance of a word forcing a slight pause after it" (Liddell), etc. Dyce approves of the definite article, which, he says, "has been omitted by mistake"; whilst at the same time sharply and deservedly criticising the methods of accounting for the defect which have been already mentioned. "Yet," says he, "the mutilated line has found its defenders and admirers (who, we may be sure, if the Folio in *As You Like It*, ii. v. 1, instead of 'Under the greenwood tree,' etc., had given us *Under greenwood trees*, etc., would have defended and admired that mutilated line also)." The truth of the matter seems to be that the two initial letters of "stone" being identical with the two final letters of "coldest" caused the latter to be overlooked by the Folio printer, or slurred in pronunciation by the person dictating to him, especially if, as is extremely probable, he composed from dictation, and not directly from a MS. There is no more difficulty in the *st* of

"stone" following on the *st* of "coldest" than there is difficulty in the "herbs, plants, stones" of *Romeo and Juliet*, ii. iii. 16; or the "Thou dost stone my heart" of *Othello*, v. ii. 63. Only, we must not compare our pitiful modern "elocution" with the clear and dignified enunciation of Shakespeare and his brother "tragedians of the city."

7. *has*] If the toad is directly addressed, *hast* is probably the correct reading.

8. *swelter'd*] Steevens, in language somewhat Johnsonese, says this "seems to signify that the animal was moistened with its own cold exudations." Topsell, *History of Serpents*, ed. 1658, p. 726, speaking of the Toad, says it is "the most noble kinde of Frog, most venomous . . . the Latines call it *Bufo*, because it *swelleth* when it is angry." This then may be Shakespeare's idea.

8. *venom*] Lyly in his *Euphues* (p. 327, Arber) speaks of the toad's "pestilent poyson in her bowelles"; and Topsell, *History of Serpents* (p. 730, ed. 1658), says: "All manner of toads, both of the earth and of the water, are venomous, although it be held that the toads of the earth are more poysonful than the toads of the water. . . . But the toads of the land, which do descend into the marishes, and so live in both elements, are most venomous. . . . The Women-witches of ancient time which killed by poyfoning, did much use Toads in their confections." See also *As You Like It*, ii. i. 13. The secretion of the skin-glands of the toad contains a poisonous substance (phrynin) acrid enough to be felt on tongue or eyes and probably conducive to the safety of the toad. See Chambers's *Encyclopædia*, s.v., and a paper of Dr. Davy in *Philosophical Transactions*, 1826, referred to by Hunter. There is therefore warrant for the "swelter'd venom" of the poet, and of the scientist of the time.

- Boil thou first i' the charmed pot.
- All.* Double, double toil and trouble : 10  
 Fire, burn ; and, cauldron, bubble.
- 2 *Witch.* Fillet of a fenny snake,  
 In the cauldron boil and bake ;  
 Eye of newt, and toe of frog,  
 Wool of bat, and tongue of dog, 15  
 Adder's fork, and blind-worm's sting,  
 I zard's leg, and howlet's wing,  
 For a charm of powerful trouble,  
 Like a hell-broth boil and bubble.
- All.* Double, double toil and trouble : 20  
 Fire, burn ; and, cauldron, bubble.
- 3 *Witch.* Scale of dragon, tooth of wolf ;  
 Witches' mummy ; maw, and gulf,  
 Of the ravin'd salt-sea shark ;

10, 20. *Double, double*] Steevens ; *Double, double*, Ff. 23. *Witches'*] Theobald (ed. 2) ; *Witches* Ff ; *Witch's* Singer. 24. *ravin'd*] *ravening* Pope.

16. *fork*] i.e. double tongue. Compare *Measure for Measure*, III. i. 16 :—  
 "The soft and tender fork  
 Of a poor worm."

16. *blind-worm's sting*] Compare *Midsummer Night's Dream*, II. ii. 11 : "Newts and blind worms do no wrong"; *Timon of Athens*, IV. iii. 182 : "The eyeless venom'd worm"; and Drayton's *Noah's Flood*, 1630 (Bullen's *Selections*, 1883, p. 189).—

"The small-ey'd slowe-worme held  
 of many blinde, . . .

Out of its teeth shutes the *invenom'd*  
*slime*."

Topsell, *supra*, p. 763, says : "It being most evident that it receiveth name from the blindness and deafness thereof.

. . . It is harmless, except being provoked . . . for the poison thereof is very strong." The slow-worm is a harmless kind of snake, and, as Skeat points out, the allied words show that it cannot mean "slow-worm," but that the sense is rather "slayer" or "striker" from its supposed deadly sting.

23. *mummy*] See Hakluyt, *Voy.* II. i. 204 (1599) : "And these dead bodies are the *mummies* which the Phisitians and Arabians doe against our wills make us swallow." And see Purchas's *Pilgrimage*, p. 682, for a method of preparing mummy, and compare *Osiris*, p. 132. Egyptian mummy

or what passed for it, was formerly a regular part of the *Materia Medica*," says Nares in his *Glossary*. Dyce

quotes the following from Hill's *Materia Medica* in Dr. Johnson's *Dict.* s.v. : "We have two substances for medicinal use under the name of *mummy* : one is the dried flesh of human bodies embalmed with myrrh and spice : the other is the liquor running from such *mummies* when newly prepared, or when affected by great heat." Sir Thomas Browne in his *Urn-Burial* (ed. 1658, p. 21), refers to this medicinal use : "The Egyptian mummies which Cambysees or time hath spared, avarice now consumeth. Mummie is become merchandise, Mizraim cures wounds, and Pharaoh is sold for balsams."

23. *gulf*] stomach, voracious appetite. Compare *Coriolanus*, I. i. 107 (of the belly) : "only like a *gulf* it did remain." The Oxford Dict. quotes Spenser's *Shepherd's Calendar*, September, 184 :—  
 "A wicked Woolfe  
 That with many a Lambe had  
 glutted his *gulf*."

24. *ravin'd*] "glutted with prey," says Steevens. But more to the point is Malone's comment, *ibid.* : "*Ravin'd* is used for *ravenous*, the passive participle for the adjective." I believe the passive participle is here used rather for the active participle *ravening*, in accord-

- Root of hemlock, digg'd i' the dark ; 25  
 Liver of blaspheming Jew ;  
 Gall of goat, and slips of yew,  
 Sliver'd in the moon's eclipse ;  
 Nose of Turk, and Tartar's lips ;  
 Finger of birth-strangled babe, 30  
 Ditch-deliver'd by a drab,  
 Make the gruel thick and slab :  
 Add thereto a tiger's chaudron,  
 For the ingredients of our cauldron.  
*All.* Double, double toil and trouble : 35  
 Fire, burn ; and, cauldron, bubble.  
*2 Witch.* Cool it with a baboon's blood :  
 Then the charm is firm and good.

28. *Sliver'd*] *Silver'd* Rowe (ed. 2).  
*ingredients*] Rowe ; *Ingredience* Fl.

33. *chaudron*] *Chawdron* Fl. 34.  
*cauldron*] Fl 3, 4 ; *Cawdron* Fl 1, 2.

ance with a usage not uncommon in Shakespeare and the writers of his time. It is an example of his use of certain participial and adjectival terminations, examples of which may be found in the note to the *Comedy of Errors*, v. i. 299, in the present series, 1907, on "Time's deformed hand."

27. *yew*] The yew was regarded as poisonous by the ancients, by writers in the Middle Ages and by Shakespeare's contemporaries. Douce quotes for example Batman Uppon Bartholome, xvii. ch. 161: "Ewe or yew is altogether venomous, and against man's nature. The birdes that eate the redde berryes, eyther dye, or cast theyr fethers." Compare the "double-fatal yew" of *Richard II.* iii. ii. 113, and Hamlet's "juice of cursed hebenon in a vial," i. iv. 62: "hebenon" or "hebon" here undoubtedly meaning with Shakespeare the yew. See the admirable papers in the *New Shakespeare Society's Transactions* (1880-5), Part I. p. 21, by Brinsley Nicholson, M.D., on "Hamlet's cursed Hebenon"; and in Part II. p. 295, by the Rev. W. A. Harrison, on "Hamlet's Juice of Cursed Hebena."

28. *sliver'd*] i.e. cut or sliced off. Coles's *Latin and English Dictionary*, 1679, has "To Slive, Sliver, Pindo." Compare *King Lear*, iv. ii. 34:—

"She that herself will *sliver* and dis-  
 branch  
 From her material sap";

7

and *Hamlet*, iv. vii. 174: "an envious *sliver* broke." As Craig remarks, the word is still used in dialect and in America.

28. *moon's eclipse*] "A most unlucky time for lawful enterprises, and therefore suitable for evil designs" (Clar. Edd.).

29. *Nose . . . lips*] Turks and Tartars, as Craig notes, were regarded by Elizabethans as types of extreme cruelty and malignity. Compare *Merchant of Venice*, iv. i. 32:—

"Stubborn Turks and Tartars never  
 train'd

To offices of *tender* courtesy."

33. *chaudron*] Steevens says, "That is, *entrails*, a word formerly in common use in the books of cookery, in one of which, printed in 1597, I meet with a receipt to make a pudding of a calf's *chaldron*. Again, in Dekker's *Honest Whore*, 1635 [First Part, sc. vii. Pearson's reprint, li. 40] 'Sixpence a meal, wench, as well as heart can wish, with Calves *chaldrons* and chitterlings.' At the coronation feast of Elizabeth of York, queen of Henry VII., among other dishes, one was 'a swan with *chaudron*, meaning sauce made with its entrails."

34. *ingredients*] See i. vii. 11 *enough*.

37. *2 Witch*] This should be assigned to the first weird sister.

37. *baboon*] With the accent on the first syllable. "Bablon or great monchie": Minshew's *Ductor in Linguas*, 1617.

*Enter* HECATE.

*Hec.* O, well done! I commend your pains,  
And every one shall share i' the gains. 40  
And now about the cauldron sing,  
Like elves and fairies in a ring,  
Enchanting all that you put in.

[*Music and a song*, "Black spirits," etc.]

2 *Witch.* By the pricking of my thumbs,  
Something wicked this way comes.— 44  
Open, locks,  
Whoever knocks. [*Knocking.*]

*Enter* MACBETH.

*Macb.* How now, you secret, black, and midnight hags!  
What is't you do?

*All.* A deed without a name.

*Macb.* I conjure you, by that which you profess, 50  
Howe'er you come to know it, answer me:  
Though you untie the winds, and let them fight  
Against the churches; though the yesty waves  
Confound and swallow navigation up;  
Though bladed corn be lodg'd, and trees blown down; 55

46, 47. Two lines Dyce, one line Ff.

39-44. These lines, *vis.* from "Enter Hecate" to "Black Spirits," etc., are absolutely and beyond question spurious, and should either be bracketed or struck out of the text. See Introduction.

44. *pricking*] Steevens says, "It is a very ancient superstition that all sudden pains of the body, which could not naturally be accounted for, were presages of somewhat that was shortly to happen. Hence Upton has explained a passage in the *Miles Gloriosus* of Plautus [II. iv. 44]: 'Timeo quid rerum gesserim, ita dorsus totus prurit.'" Lines 44 and 45 are properly assigned to the second weird sister; and lines 46 and 47 not to her but to the third weird sister.

48. *black*] sinister. Compare *Henry V.* II. iv. 56: "that black name, Edward, Black Prince of Wales."

50. *conjure*] always with the accent on the first syllable, except in *Romeo and Juliet*, II. i. 26, and *Othello*, I. iii. 105.

53. *yeasty*] foaming, frothy, in a fer-

ment. Compare *Hamlet*, v. ii. 186: "a kind of yesty collection"; and *Winter's Tale*, III. iii. 94, where "yeast" occurs as *yeast*.

55. *bladed corn*] Probably means corn enclosed in the blade, before it is eared; green corn. See Lyly's *Love's Metamorphosis*, v. iv., "*Ceres*. I to my harvest, whose corne is now come out of the blade into the eare." Shakespeare uses it of grass, *Midsummer Night's Dream*, I. i. 211: "Decking with liquid pearl the bladed grass." From Scot's *Discoverie of Witchcraft*, bk. I. ch. iv., we know that one of the powers imputed to witches was that "they can trans-ferre corne in the blade from one place to another." Staunton refers to the article on husbandry in Comenius, *Fanua Linguarum*, 1673, ch. 32: "As soon as standing corn shoots up to a blade, it is in danger of scathe by a tempest." In Holland's *Pliny*, 1601, xvii., xviii., we find, "Otherwise the corn would never spindle, but blade still, and run all to leafe." Hence

Though castles topple on their warders' heads;  
 Though palaces, and pyramids, do slope  
 Their heads to their foundations; though the treasure  
 Of nature's germen tumble all together,  
 Even till destruction sicken, answer me 60  
 To what I ask you.

1 *Witch.* Speak.

2 *Witch.* Demand.

3 *Witch.* We'll answer.

1 *Witch.* Say, if thou 'dst rather hear it from our mouths,  
 Or from our masters?

*Macb.* Call 'em; let me see 'em.

1 *Witch.* Pour in sow's blood, that hath eaten  
 Her nine farrow; grease, that's sweaten 65  
 From the murderer's gibbet, throw  
 Into the flame.

*All.* Come, high, or low;  
 Thyself, and office, deftly show.

57. *slope*] *stoop* Capell conj. 59. *germen*] *Delius*; *Germaine* Ff 1, 2; *germain* Ff 3, 4; *germains* Pope; *germins* Theobald; *german* Elwin; *germens* Camb. Edd. (Globe ed.), Dyce (ed. 2). *all together*] Pope; *altogether* Ff. 62. *thou 'dst*] Capell; *th' hadst* Ff. 63. *masters* ?] Pope; *masters*. Ff; *masters'* ? Capell.

Shakespeare must refer to a tempest so violent as to "lodge" or lay the young corn before it is heavy-eared.

55. *lodg'd*] laid, beaten down. Compare 8 *Henry VI.* iii. ii. 176: "Like to the summer's corn by tempest lodged"; and *Richard II.* iii. iii. 163: "Our sighs and they [tears] shall lodge the summer corn."

57. *pyramids*] Not the pyramids of Egypt, but used of any towering or spire-like structure, obelisk, etc. Greene (?) uses the form *pyramis* in 1 *Henry VI.* i. vi. 21. Coles's Dict. has "Pyramis: an Egyptian building like a spire-steeples."

57. *slope*] Not used elsewhere by Shakespeare.

59. *germen*] germens, i.e. germs, seeds of matter, in the largest sense, seems to be the correct reading here. Craig thinks so and prints it so in his "Oxford" text. See *King Lear*, iii. ii. 8: "Crack Nature's moulds, all *germens* spill at once"; and for the idea compare *Winter's Tale*, iv. iv. 490:—

"Let Nature crush the sides o' the earth together

And mar the seeds within."

The collective form *germen* (the *ger-*

*maine* of the Folio) may, however, be correct.

62, 63. *Say . . . masters* ?] This should be assigned to ALL the sisters, not to "1 *Witch*."

64. *sow's . . . eaten*] Steevens thinks Shakespeare may have caught this idea from the laws of Kenneth II. of Scotland: "If a sow eats hir pigs, let hir be stoned to death, and buried, so that no man eate of hir flesh." See Holinshed, *Hist. Scot.* (1585), p. 133b. Topsell, *Hist. Four-footed Beasts* (ed. 1658), p. 516, also mentions this: "Yet will Hogs eat of Swines flesh, yea many times the dam eateth her yong ones . . . so shall we observe fome Sows to devour the fruit of their own wombs."

65. *farrow*] The Oxford Dict. quotes B. Googe, Heresbach's *Husb.* (1586), iii. 149b: "If you will have two *farrowes* in one yeere"; and the Clar. Edd., Holland's *Pliny*, viii. 51: "One sow may bring at one *farrow* twentie pigges."

65. *sweaten*] irregularly formed, obviously to rhyme with "eaten." See Abbott, 344.

67, 68. *Come . . . show*] This is a continuation of the first sister's invo-

*Thunder. First Apparition, an armed head.*

*Macb.* Tell me, thou unknown power,—

1 *Witch.*

He knows thy thought:

Hear his speech, but say thou nought.

70

1 *App.* Macbeth! Macbeth! Macbeth! beware Macduff;

Beware the thane of Fife.—Dismiss me.—Enough.

[*Descends.*

*Macb.* Whate'er thou art, for thy good caution, thanks:

Thou hast harp'd my fear aright.—But one word more:—

1 *Witch.* He will not be commanded. Here's another, 75

More potent than the first.

*Thunder. Second Apparition, a bloody child.*

2 *App.* Macbeth! Macbeth! Macbeth!—

*Macb.* Had I three ears, I'd hear thee.

2 *App.* Be bloody, bold, and resolute: laugh to scorn

The power of man, for none of woman born

80

Shall harm Macbeth.

[*Descends.*

*Macb.* Then live, Macduff: what need I fear of thee?

But yet I'll make assurance double sure,

And take a bond of fate: thou shalt not live;

7x. One line Rowe, two lines Ff.  
Var. 1803, viz. *Had . . . bold, And . . . man, For . . . Macbeth.*  
79. 8x.  
79. 8x. . . . scorn] one line Rowe, two lines Ff. 83. assurance double] Pope; assurance: double F 1; assurance, double Ff 2, 3, 4.

78-81. *Had . . . Macbeth*] three lines  
79. 8x.  
83. assurance double] Pope; assurance: double F 1; assurance, double Ff 2, 3, 4.

cation, and should not be assigned to ALL, as in the text.

68, 76, 86. *an armed head, etc.*] Up-ton, *Crit. Obs.* 1746, says, "The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripped from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew them down a bough and bear it before them to Dunsinane." Mull, *Macbeth*, p. xiii., thinks the "armed head" is intended to prefigure "warlike Siward"; and the "bloody Child" the son of Macduff slain by Macbeth.

76. *say . . . nought*] Stevens quotes *Marlowe's Doctor Faustus*, sc. x. (p. 303, ed. Bullen):—

"demand no questions—  
But in dumb silence let them come  
And tell me."

See also sc. xiv. (p. 271): "Be silent, then, for danger is in words."

74. *harp'd*] Cotgrave has: "Parler à taston: to speak by ghesse or conjecture, onely to harpe at the matter."

75. 1 *Witch*] This should be second sister.

76. *More potent*] The Second Apparition, i.e. Macduff, is more potent than the first, i.e. Macbeth.

80, 81. *for none . . . Macbeth*] 84 Holinshed, *Hist. Scot.* ii. 174b (Boaswell Stone's Holinshed, p. 36): "And forth hereupon, had he put Macduffe to death, but that a certaine witch, whome hee had in greate trust, had told that he should never be flaine with man borne of an woman, nor vanquished till the wood of Bernane came to the castell of Dunsinane."

83, 84. *assurance . . . Bond of fate*] Another of Shakespeare's legal allusions. Macbeth, unwitting that Macduff is a

That I may tell pale-hearted fear it lies, 85  
And sleep in spite of thunder.—

*Thunder. Third Apparition, a child crowned, with a tree in his hand.*

What is this,

That rises like the issue of a king;  
And wears upon his baby brow the round  
And top of sovereignty?

*All.*

Listen, but speak not to't.

3 *App.* Be lion-mettled, proud, and take no care 90  
Who chafes, who frets, or where conspirers are:  
Macbeth shall never vanquish'd be, until  
Great Birnam wood to high Dunsinane hill  
Shall come against him. [*Descends.*]

*Macb.*

That will never be:

Who can impress the forest; bid the tree 95  
Unfix his earth-bound root? Sweet bodements! good!  
Rebellious head, rise never, till the wood  
Of Birnam rise; and our high-plac'd Macbeth

86, 87. *What . . . king*] so Rowe, one line Ff. 89. *top*] *type* Theobald conj. 93. *Birnam*] F 4; *Byrnam* Ff 1, 2, 3. 97. *Rebellious head*] Theobald (Warburton); *Rebellious dead* Ff; *Rebellion's head* Hamner (Theobald conj.). 98. *Birnam*] *Byrnan* F 1. *our*] *your* S. Walker conj.

in the number "of woman born," is assured that Macduff cannot harm him. When he says that Macduff "shall not live," he means to bind fate to perform the promise, and make his own "assurance double sure" by slaying him. See Rushton, *Shakespeare a Lawyer*, 1858, p. 20: "Referring not to a single, but to a conditional bond, under or by virtue of which when forfeited, double the principal sum was recoverable." Compare III. ii. 50 *ante*.

89. *top*] Theobald's conjecture, *type*, is, for Theobald, singularly unhappy. Grant White has an excellent note to the effect that the crown not only completes (especially in the eye of Macbeth the usurper) and rounds, as with the perfection of a circle, the claim to sovereignty, but it is, figuratively, the top, the summit, of ambitious hopes.

93. *Birnam*] a high hill near Dunkeld, 12 miles W.N.W. of Dunsinane, which is 7 miles N.E. of Perth.

93. *Dunsinane*] In modern spelling, *Dunsinane*. The word here seems to be accented on the second syllable, but

on the first syllable, with the last syllable long, elsewhere in the play. Both pronunciations seem to have been employed by the old Scottish writers like Wyntoun.

97. *Rebellious head*] "Rebellion's head," the conjecture of Theobald, has been almost universally adopted, and rightly so. "In the present passage," say the Clar. Edd., "the expression, 'Rebellion's head' or 'Rebellious head' (whichever be the true reading), is suggested to Macbeth by the apparition of the armed head, which he misinterprets, as he misinterpreted the prophecies of the others." For "head" in the sense of armed force, see 1 *Henry IV.* III. ii. 167: "A mighty and a fearful head they are"; *ib.* IV. i. 80, IV. iii. 103; and *Hamlet*, IV. v. 101: "young Laertes, in a riotous head."

98. *Birnam*] The Folio *Byrnan* is a form of *Birnam*, and not a mere error. See the quotation from Holinshed, 80 *ante*.

98. *our . . . Macbeth*] A somewhat unusual expression, but it seems to be

Shall live the lease of nature, pay his breath  
To time, and mortal custom.—Yet my heart 100  
Throbs to know one thing: tell me (if your art  
Can tell so much), shall Banquo's issue ever  
Reign in this kingdom?

*All.* Seek to know no more.

*Macb.* I will be satisfied: deny me this,  
And an eternal curse fall on you! Let me know.— 105  
Why sinks that cauldron? and what noise is this?  
[*Hautboys.*

1 *Witch.* Show!

2 *Witch.* Show!

3 *Witch.* Show!

*All.* Show his eyes, and grieve his heart; 110  
Come like shadows, so depart.

*A show of eight Kings, the last with a glass in his hand;  
BANQUO following.*

*Macb.* Thou art too like the spirit of Banquo: down!  
Thy crown does sear mine eye-balls:—and thy hair,  
Thou other gold-bound brow, is like the first:—  
A third is like the former:—filthy hags! 115  
Why do you show me this?—A fourth?—Start, eyes!  
What! will the line stretch out to the crack of doom?  
Another yet?—A seventh?—I'll see no more:—  
And yet the eighth appears, who bears a glass,

105, 106. *know.*—*Why*] *know* Why S. Walker conj. 119. *eighth*] *eight*  
Rf 1, 2.

merely equivalent to "*ourselves*," Macbeth, the King." Macbeth is emphasising his high position.

99. *the lease of nature*] Nature's term, the lease of life; another legal reference. Compare III. ii. 38 *ante*.

100. *mortal custom*] the custom of mortality, the universal debt.

106. *noise*] A concert or company of musicians, usually three in number, who attended taverns, ordinaries, etc., was called a "*noise*." There are many examples in the dramatists: e.g. one of the earliest is Lyly's *Mother Bombsie*, III. iv. 2.—

"Then I wish'd for a *noyse*  
Of crack-halter Boyes

On those hempen strings to be  
twanging."

See also 2 *Henry IV.* II. iv. 12: "And

see if thou canst find out Sneak's *noise*:  
Mistress Tearsheet would fain hear some  
music." The term was also used by  
Milton, Dryden, and even Wycherley,  
who has it in the sense of "company"  
without any reference to music. *Plains  
Dealer*, I. i: "a whole *noise* of flatterers."  
It would seem to be analogous to the  
expression "*Cry of players*," *Hamlet*,  
III. ii. 289.

XII. *A show . . . following*] The stage-  
direction in the Folio: "A shew of eight  
kings, and Banquo last, with a glasse in  
his hand," like many others for which  
Shakespeare is not responsible, is clearly  
wrong (see line 119), unless perhaps we  
punctuate with a colon after "Banquo,"  
and add "the" before "last."

119. *the eighth*] It will be noticed that  
Shakespeare refers to kings only, omit-



Which shows me many more; and some I see,  
That two-fold balls and treble sceptres carry.  
Horrible sight!—Now, I see, 'tis true;  
For the blood-bolter'd Banquo smiles upon me,  
And points at them for his.—What! is this so?

*itch.* Ay, Sir, all this is so:—but why  
Stands Macbeth thus amazedly?—

Come, sisters, cheer we up his sprites,  
And show the best of our delights.  
I'll charm the air to give a sound,  
While you perform your antic round;  
That this great king may kindly say,  
Our duties did his welcome pay.

[*Music. The Witches dance, and vanish.*]

Where are they? Gone?—Let this pernicious hour  
Stand aye accursed in the calendar!—  
Come in, without there!

[*What! is? What? is F 1; What is Ff 2, 3, 4; What, is Pope. 133.  
re . . . hour*] One line Rowe, two lines Ff.

all mention of Mary Queen of Scots, e "vision." Shakespeare follows nished in connecting Banquo with :s 1. (*History of Scotland, 172 sqq.*). 1. two-fold . . . sceptres] The two- balls are usually construed as refer- to the double coronation of James, icone and at Westminster. The ble sceptres" are in all probability e of England, Scotland, and Ireland; the expression may refer to the title med by James on 24 October, 1604, "The Most High and Mightie ca, James, by the Grace of God, g of Great Britaine, France, and and, Defender of the Faith." We in Holinshed, iii. 979a and 980b: "The executours of the said g [Henry VIII.] . . . did cause his ne and heire . . . to be proclaimed g of this realme by the name of ward the Sixt, King of England, nce and Ireland, defender of the h. . . The said lords . . . in most mne manner proclaimed the new ene by this name and title: *Elisa- h by the grace of God queene of Eng- d, France, and Ireland, defender of faith, etc.*" In each case therefore re were "treble sceptres."  
23. blood-bolter'd] i.e. with the hair tangled knots, or clotted or matted ether in a coagulated mass. This

obviously refers to the "trenched gashes" of III. iv. 27 and the "gory locks" of III. iv. 51. Steevens refers to the word as occurring in the form *balter* in Holland's *Pliny*, XII. xvii. (p. 370, 1601), of the "shag long haire" of a goat's beard, "Now by reason of dust getting among it, it *baltereth* and cluttereth into knots and bals." Another form of the word occurs in the anonymous play *Arden of Fevershame*, III. i. 73 (1592): "Me thinks I see them with their *bolstred* haire," etc. Malone says that "boltered" is a provincial term well-known in Warwickshire, and probably in some other counties. When a horse, sheep, or other animal perspires much, and any of the hair or wool in consequence of such perspiration or any redundant humour, becomes matted in tufts with grime and sweat, he is said to be *boltered*; and wherever the blood issues out and coagulates, forming the locks into hard clotted bunches, the beast is said to be *blood-boltered*. The word seems also to have been applied in Warwickshire to snow, and also to lumps of flour in a hasty pudding.

125-135. *Ay, Sir, . . . there*] For good and weighty reasons which are set forth in the Introduction, this passage must, beyond question, be rejected from the authentic text of *Macbeth*.

Enter LENOX.

Len. What's your grace's will? 135

Mach. Saw you the weird sisters?

Len. No, my lord.

Mach. Came they not by you?

Len. No, indeed, my lord.

Mach. Infected be the air whereon they ride;  
And damn'd all those that trust them!—I did hear  
The galloping of horse: who was't came by? 140

Len. 'Tis two or three, my lord, that bring you word,  
Macduff is fled to England.

Mach. Fled to England?

Len. Ay, my good lord.

Mach. Time, thou anticipat'st my dread exploits:  
The flighty purpose never is o'ertook, 145  
Unless the deed go with it. From this moment,  
The very firstlings of my heart shall be  
The firstlings of my hand. And even now,  
To crown my thoughts with acts, be it thought and done:  
The castle of Macduff I will surprise; 150  
Seize upon Fife; give to the edge o' the sword  
His wife, his babes, and all unfortunate souls  
That trace him in his line. No boasting like a fool;

136. *weird*] Weyard F 1; wizard Ff 2, 3; wizards F 4. 144. [*Aside*] Johnson.  
147. *firstlings*] F 1; *firstling* Ff 2, 3, 4. 148. *firstlings*] F 1; *first-*  
ling Rowe (ed. 2).

144. *anticipat'st*] preventest, by taking away the opportunity (Johnson).

144. *exploits*] Perhaps here in the sense of deed, feat, skilful achievement, with a reference possibly to the old legal meaning of citation or summons. Cotgrave's *Dict.* (1611) has "Exploit: an adjournment or citation"; and the Oxford Dict. quotes from Malynes, *Anc. Law-Merch.* 457, "any summons or arrest, exploit or assignement."

145. *flighty*] swift, fleet, a somewhat rare usage. The Oxford Dict. quotes Hulvet (1552), "Flighty, *pernix*." Compare for the sentiment *All's Well that Ends Well*, v. iii. 40:—

"on our quick'st decrees,  
The inaudible and noiseless foot of  
Time

Steals ere we can effect them."

147, 148. *firstlings* . . . *firstlings*] "the first conceptions of the heart and

the first acts of the hand" (Clar. Edd.). The only other passage where the word occurs in the plays is *Troilus and Cressida*, Prologue, 27:—

"our play  
Leaps o'er the vaunt and *firstlings*  
of those broils."

The Oxford Dict. quotes from Coverdale (1535), *Prov.* 3-9: "Honoure the Lorde . . . with ye *firstlings* of all thine increase."

153. *trace*] in the sense of succeeding, following in, another's track, as in *1 Henry IV.* iii. i. 47:—

"And bring him out that is but  
woman's son  
Can *trace* me in the tedious ways  
of art."

And *Hamlet*, v. ii. 125: "his semblable is his mirror, and who else would *trace* him, his umbrage, nothing more."

This deed I'll do, before this purpose cool :  
 But no more sights !—Where are these gentlemen? 155  
 Come, bring me where they are. [Exeunt.]

SCENE II.—*Fife. A room in Macduff's castle.*

*Enter* LADY MACDUFF, *her Son*, and ROSSE.

*L. Macd.* What had he done, to make him fly the land?

*Rosse.* You must have patience, Madam.

*L. Macd.*

He had none :

His flight was madness : when our actions do not,  
 Our fears do make us traitors.

*Rosse.*

You know not,

Whether it was his wisdom, or his fear.

5

*L. Macd.* Wisdom ! to leave his wife, to leave his babes,

His mansion, and his titles, in a place

From whence himself does fly? He loves us not :

He wants the natural touch ; for the poor wren,

The most diminutive of birds, will fight,

10

Her young ones in her nest, against the owl.

All is the fear, and nothing is the love ;

As little is the wisdom, where the flight

So runs against all reason.

*Rosse.*

My dearest coz,

I pray you, school yourself : but, for your husband, 15

He is noble, wise, judicious, and best knows

1. *L. Macd.*] wife *ff passim*.

14. *cos*] *cousin* Pope, Theobald.

SCENE II.] It must be confessed that portions of this scene, notably lines 30-64, do not sound like Shakespeare's. The prattling of Macduff's son may seem a little far-fetched to us; but possibly it satisfied his public. It is noteworthy that Davenant in his version leaves out these lines. By the murder of Macduff's young son on the stage Shakespeare perhaps "violates the modesty of art"; but as Professor Raleigh (*Shakespeare*, p. 125) remarks, comparing it with the blinding of Gloucester in *King Lear*, it is a "venial transgression."

4. *traitors*] "Our flight is considered as an evidence of our treason" (Steevens).

7. *Niles*] This is usually explained to mean ~~anything~~ to which he was en-

titled, his possessions; but title-deeds seems more to the point, as in *Henry V.* 1. i. 87: "his true *titles* to some ancient dukedoms." "Title," in English Law, is the mode of acquiring a real right. Cowell, *Law Dict.* ed. 1708, defines: "titula est justa causa possidendi quod nostrum est," signifying "the means whereby a Man cometh to Land." The notion of "right" or "claim of right" was gradually transferred to the instruments which were evidence of the right.

9. *natural touch*] the feeling of natural affection, "natural sensibility" (Johnson). Compare *Two Gentlemen of Verona*, II. vii. 18: "the wily *touch* of love"; and *The Tempest*, v. i. 21: "Hast thou, which art but air, a *touch*, a feeling." Probably Shakespeare was alluding to the golden-crested wren.

The fits o' the season. I dare not speak much further :  
 But cruel are the times, when we are traitors,  
 And do not know ourselves; when we hold rumour  
 From what we fear, yet know not what we fear,  
 But float upon a wild and violent sea,  
 Each way, and move.—I take my leave of you :

20

19. *know*] *know't* Hanmer. 19, 20. *we hold rumour . . . we . . . we*] *we*  
*bode ruin . . . we . . . we*, or *the bold running . . . they . . . they* Johnson  
 conj. 21. *sea*] *sea* many Edd.; *Sea* F 1. 22. *Each way, and move.*] F 1;  
*Each way and wave*. Theobald conj.; *And move each way*. Capell; *And each way*  
*move*. Keightley (Steevens conj.); *Each way, and move*—Johnson conj.; *Each*  
*sway and move* Staunton conj.; *Each way it moves* Hudson (Daniel conj.); *Each*  
*day a new one* Ingleby conj.; *Each way, and none* Camb. Edd. conj.; *Each*  
*wayward move* Leighton conj.; *Each way we move* Rolfe conj.

17, *The fits o' the season*] Steevens explains, perhaps rightly, as *the violent disorders* of the season, its convulsions; and quotes *Coriolanus*, III. ii. 33: "the violent fit o' the time." Herford explains as the "critical emergencies of the time." The metaphor is of course from the fits of an intermittent fever. Compare "life's fitful fever," III. ii. 23 ante.

19. *ourselves*] perhaps in the reciprocal meaning of "one another."

19, 20. *when we hold . . . fear*] "When we are led by our own fears to believe every rumour of danger we hear, yet are not conscious to ourselves of any crime for which we should be disturbed with those fears" (Steevens). The Camb. Edd. say: "It is uncertain whether this very difficult expression means 'When we interpret rumour in accordance with our fear,' or 'when our reputation is derived from actions which our fear dictates.'" Case thinks the meaning may be: "We are traitors and don't know it; our fears give rise to definite rumours and yet are themselves undefined."

22. *Each way, and move*] *Each way* AMOVED, i.e. stirred, roused, excited or agitated in every way, is, I believe, what Shakespeare wrote, and not the senseless corruption which appears in every text. And the comma of the Folio should follow "sea" and not "way." No satisfactory emendation has ever been proposed for this difficult and obscure little *crux* of the Folio text. The suggested reading is, it is hoped, as nearly perfect as can be both in sense and form. It does no violence to the old text, and it restores a word in my opinion

long lost to Shakespeare's vocabulary. Although now obsolete, the word *amove* (O. Fr. *amov-er*, *amouv-oir*) in the sense of "stir up," "excite," etc. (any action, a person to action, the heart, blood, emotions, etc.) is not uncommon in Early English literature, both with a transitive (usually pass.) and intransitive meaning. Many examples may be found in the Oxford Dict.: e.g. Chaucer, *Boeth.* I. v. 23: "Sche . . . nothing amoved with my compleyntes seide thus"; *id.* *Clerkes Tale*, 442 (498 ed. Pollard) [*of Griselda*]:—

"When she had herd al this she  
 nought amoved [*v.l.* amoved]  
 Neyther in word in cheer [*chiere*]  
 or countenance."

Greene, *Poems*, 136: "At all these cries my heart was sore amoved"; and Spenser, *Faerie Queene*, II. i. 12: "Therewith amoved from his sober mood"; *id.* I. iv. 45: "She . . . him amoves with speeches seeming fit"; *id.* I. viii. 21: "At her so pitteous cry was much amoo'd"; *id.* I. ix. 18:—

"And sad remembrance now the  
 prince amoves  
 With fresh desire his voyage to  
 pursew."

Shakespeare uses the figurative meaning here, and in *Timon of Athens*, I. i. 46: "My free drift . . . moves itself in a wide sea"; but the literal meaning in an exactly parallel passage, *vis.* *Cymbeline*, III. i. 28, where the Queen, speaking of Cæsar's shipping, says:—

"On our terrible seas,  
 Like egg-shells moved upon their  
 surges, crack'd

As easily 'gainst our rocks."

The form *amove* was becoming obsolete

Shall not be long but I'll be here again.  
 Things at the worst will cease, or else climb upward  
 To what they were before.—My pretty cousin, 25  
 Blessing upon you!

*L. Macd.* Father'd he is, and yet he's fatherless.

*Rasse.* I am so much a fool, should I stay longer,

It would be my disgrace, and your discomfort:

I take my leave at once. [*Exit.*]

*L. Macd.*

Sirrah, your father's dead: 30

And what will you do now? How will you live?

*Son.* As birds do, mother.

*L. Macd.*

What, with worms and flies?

*Son.* With what I get, I mean; and so do they.

*L. Macd.* Poor bird! thou'dst never fear the net, nor lime,  
 The pit-fall, nor the gin. 35

27. One line Rowe, two lines Ff.

34. One line Theobald, two lines Ff.

in Shakespeare's time (except in the legal sense, which, perhaps, Shakespeare had here in mind); and the blunder of the Folio is one which might readily be made by careless printers, ignorant or forgetful of the older form, and either printing from dictation or from a prompt copy of Shakespeare's MS. There are very many analogous forms to be found in the Elizabethan poets and dramatists, e.g. "awarrant" for warrant and "avow" for vow in Greene's *James the Fourth*, Induction, lines 95, 99 (ed. Churton Collins, 1905, vol. 2), where Oberon says: "Nay, for their sport I will giue them this gift: to the Dwarfe I giue a quicke wit, prettie [*sic*] of body and *awarrant* his preferment to a Princes Service . . . and *avow*, that if in all distresses he call vpon me, to helpe him." Other examples are "mate" and "amate," "down" and "adown," "cate" and "acate," "mend" and "amend," etc. See note on v. i. 78 *post*. In many words with *a-* the force of the prefix is hardly apparent, so that there is little or no difference in sense between the forms, and they were at length confusedly lumped together in idea. See the Oxford Dict. *hereon*.

The only other passable readings are Capell's "and move each way," which is very tame; Stevens's conjecture, "And each way move," which is also tame; and "each way and none" of the G. Edd., who explain it thus: "we

are floating in every direction upon a violent sea of uncertainty, and yet make no way."

23. *Shall not*] The Folio is evidently wanting here, and either "It" or "I" is essential to the sense. The phrase is merely an example of a not uncommon colloquial abbreviation, or at any rate, of an unemphatic monosyllable being carelessly omitted by the printers. See Abbott, *Gram.* ss. 315, 461; *King John*, III. iv. 78; *I Henry IV.* IV. ii. 83; and *Twelfth Night*, IV. ii. 21; also *The Tempest*, I. ii. 419: "It goes on, I see." Examples of the omission of the subject are, however, to be found in Elizabethan English. Liddell quotes Sidney's *Arcadia*, Sommer repr., p. 41: "Then as carefull he was what to do himselfe: at length [he] determined never to leave seeking him."

29. *my disgrace*] *i.e.* to my manhood.

30. *Sirrah*] "not always a term of reproach," says Malone, "but sometimes used by masters to servants, parents to children, etc.," also occasionally to women: *Antony and Cleopatra*, V. ii. 229.

32. *with*] *i.e.* on. See v. v. 13, and *Richard II.* III. ii. 175: "I live *with* bread like you"; and *I Henry IV.* III. ii. 162: "I had rather live *with* cheese and garlic."

34. *lime*] bird lime. Compare *Tempest*, IV. i. 246: "Monster, come, put some *lime* upon your fingers."

35. *gin*] snare. Compare *Twelfth*

*Son.* Why should I, mother? Poor birds they are not set for.  
My father is not dead, for all your saying.

*L. Macd.* Yes, he is dead: how wilt thou do for a father?

*Son.* Nay, how will you do for a husband?

*L. Macd.* Why, I can buy me twenty at any market. 40

*Son.* Then you'll buy 'em to sell again.

*L. Macd.* Thou speak'st with all thy wit;  
And yet, i' faith, with wit enough for thee.

*Son.* Was my father a traitor, mother?

*L. Macd.* Ay, that he was. 45

*Son.* What is a traitor?

*L. Macd.* Why, one that swears and lies.

*Son.* And be all traitors that do so?

*L. Macd.* Every one that does so is a traitor, and must be  
hanged. 50

*Son.* And must they all be hanged that swear and lie?

*L. Macd.* Every one.

*Son.* Who must hang them?

*L. Macd.* Why, the honest men.

*Son.* Then the liars and swearers are fools; for there are  
liars and swearers enough to beat the honest men,  
and hang up them. 55

*L. Macd.* Now God help thee, poor monkey!

But how wilt thou do for a father?

*Son.* If he were dead, you'd weep for him: if you would  
not, it were a good sign that I should quickly have  
a new father. 60

*L. Macd.* Poor prattler, how thou talk'st!

*Enter a Messenger.*

*Mess.* Bless you, fair dame! I am not to you known,  
Though in your state of honour I am perfect. 65  
I doubt, some danger does approach you nearly:

36. One line Pope, two lines Ff. 38. One line Rowe, two lines Ff. 40.  
50. Prose Pope, two lines Ff. 58, 59. As Ff; prose Pope.

*Night, II. v. 92:* "Now is the woodcock  
near the gin."

36. *Poor . . . for* "In life traps are  
not set for the poor but for the rich"  
(Clar. Edd.). "Poor" is emphatic, and  
"birds" is probably the object of "set  
for"; "they" referring to the "net,"  
"lime," etc.

57. *hang up them* Compare *Romeo*  
and *Juliet*, iv. B. 41: "Go thou to  
[Jailer, help to deck up her]"

65. *state . . . perfect* perfectly ac-  
quainted with your rank. Compare  
*Richard III.* III. vii. 120: "Your state  
of fortune, and your due of birth."

66. *I doubt!* i.e. I fear; a not un-  
common usage. Compare *Richard II.*  
III. iv. 69:—

"Depress'd he is already, and de-  
posed.

"I doubt he will be."

And *Bacon*, *Essays*, xxi, *Of Contumelious*

If you will take a homely man's advice,  
 Be not found here; hence, with your little ones.  
 To fright you thus, methinks, I am too savage;  
 To do worse to you were fell cruelty, 70  
 Which is too nigh your person. Heaven preserve you!  
 I dare abide no longer. [Exit.

*L. Macd.* Whither should I fly?  
 I have done no harm. But I remember now  
 I am in this earthly world, where, to do harm  
 Is often laudable; to do good, sometime, 75  
 Accounted dangerous folly: why then, alas!  
 Do I put up that womanly defence,  
 To say, I have done no harm? What are these faces?

*Enter Murderers.*

*Mur.* Where is your husband?  
*L. Macd.* I hope, in no place so unsanctified, 80  
 Where such as thou may'st find him.

*Mur.* He's a traitor.  
*Son.* Thou liest, thou shag-hair'd villain!  
*Mur.* What, you egg!  
 [Stabbing him.

Young fry of treachery!  
*Son.* He has kill'd me, mother; run away, I pray you! [Dies.  
 [Exit Lady Macduff, crying "Murder!" and pursued  
 by the Murderers.

70. worse to you] less, to you Hanmer; less to you, Capell. 72. Whither]  
 Ff 3, 4; Whether Ff 1, 2. 78. One line Rowe, two lines Ff. I have] F 1;  
 I'd Theobald; I've Dyce (ed. 2). 82. shag-hair'd] Singer (ed. 2) (Steevens  
 con.); shagge-ear'd Ff 1, 2; shag-ear'd F 3, Camb. Edd.

(ed. Singer, 1868, p. 81): "If a man  
 would cross a Busnesse, that he doubts  
 some other would handsomely and  
 effectually move," etc.; *ib.* xxviii. *Of*  
*Expense* (do. p. 103) "but doubting to  
 bring themselves into melancholy";  
 and *ib.* *Of Vicissitude of things* (do. p.  
 203): "You may doubt the springing  
 up a New Sect."

70. do worse] i.e. to enter into greater  
 details of your danger, and so prevent  
 your escape. This seems the best ex-  
 planation, having regard to "I dare  
 abide no longer," line 72.

72. whither] See III. vi. 29 ante.

82. shag-hair'd] This, the certain con-  
 jecture of Steevens, has been rightly  
 adopted by almost all editors. The same  
 epithet occurs in *Henry VI.* III. i. 367:  
 "Like a shag-hair'd crafty kern." The  
 spelling *hears* is very frequent both in  
 the Folio and the old dramatists, e.g.  
 Shakespeare rhymes "heares" with  
 "tears" in *Comedy of Errors*, III. ii. 46,  
 48, etc.

82. egg!] Compare *Love's Labour's*  
*Lost*, V. i. 78: "thou pigeon-egg of  
 discretion."

SCENE III.—*England. A room in the King's palace.**Enter MALCOLM and MACDUFF.*

*Mal.* Let us seek out some desolate shade, and there  
Weep our sad bosoms empty.

*Macd.* Let us rather  
Hold fast the mortal sword, and like good men  
Bestride our down-fall'n birthdom. Each new morn,  
New widows howl, new orphans cry; new sorrows 5  
Strike heaven on the face, that it resounds  
As if it felt with Scotland, and yell'd out  
Like syllable of dolour.

*Mal.* What I believe, I'll wail;  
What know, believe; and what I can redress,  
As I shall find the time to friend, I will. 10  
What you have spoke, it may be so, perchance.  
This tyrant, whose sole name blisters our tongues,  
Was once thought honest: you have lov'd him well;  
He hath not touch'd you yet. I am young; but something  
You may deserve of him through me, and wisdom 15

4. *down-fall'n*] Johnson; *downfall* F 1, 2, 3. 15. *deserve*] Theobald (*Warbur-*  
*ton*); *discerne* F 1, 2. *of him*] om. Steevens conj. *and wisdom*] *and wisdom*  
F 1; *'tis wisdom* Hammer; *and wisdom is it* Steevens conj.; *and 'tis wisdom*  
Collier conj.; *and wisdom bids* Staunton conj.; *and wisdom 'twere* Keightley.

SCENE III.] This scene is almost  
literally and very skilfully versified from  
Holinshed. Compare the latter's  
account of Malcolm's proof of Mac-  
duff's loyalty (p. 175a): "Though  
Malcolme was verie sorowfull for the  
oppression of his countriemen the Scots  
in maner as Makduffe had declared;  
yet doubting whether he were come as  
one that meant vnfeinedlie as he spake,  
or else as sent from Makbeth to betraie  
him, he thought to haue some further  
triall, and therevpon dissembling his  
mind at the first, he answered as follow-  
eth."

3. *mortal*] deadly. So *King John*,  
III. i. 259:—

"thou mayst hold . . .

A chafed lion by the *mortal* paw."

3. *good*] brave. So *Troilus and Cres-*  
*sida*, IV. v. 198: "he was a soldier  
*good*."

4. *birthdom*] probably means "land  
of our birth," "fatherland." For the  
termination, compare *masterdom*, I. v. 68.

6. *that*] so that. Compare I. ii. 61,  
I. vii. 8.

10. *As . . . to friend*] i.e. for friend,  
to befriend me. Compare *All's Well*  
*that Ends Well*, v. iii. 182:—

"Sir, for my thoughts, you have  
them ill to friend

Till your deeds gain them."

And *Julius Caesar*, III. i. 143: "I know  
that we shall have him well to friend";  
and Spenser, *Faerie Queene*, I. i. 28:  
"So forward on his way with God to  
friend."

14-17. *He hath . . . angry god*]  
I am convinced that the arrangement  
of these lines in the above text (which  
is the arrangement of the Folio) does not  
show the true text as it left Shake-  
speare's hand. The arrangement should  
be:—

"He hath not touch'd you yet. I  
am young; but

Something you may deserve of him  
through me,

And wisdom ['tis] to offer up a  
weak

Poor innocent lamb to appease an  
angry god."

The only change from the Folio is the



To offer up a weak, poor, innocent lamb,  
To appease an angry god.

*Macd.* I am not treacherous.

*Mal.* But Macbeth is.

A good and virtuous nature may recoil,  
In an imperial charge. But I shall crave your pardon: 20  
That which you are my thoughts cannot transpose:  
Angels are bright still, though the brightest fell:  
Though all things foul would wear the brows of grace,  
Yet grace must still look so.

*Macd.* I have lost my hopes.

*Mal.* Perchance even there where I did find my doubts. 25

Why in that rawness left you wife and child  
(Those precious motives, those strong knots of love),  
Without leave-taking?—I pray you,  
Let not my jealousies be your dishonours,  
But mine own safeties: you may be rightly just, 30  
Whatever I shall think.

*Macd.* Bleed, bleed, poor country!

Great tyranny, lay thou thy basis sure,  
For goodness dare not check thee! wear thou thy  
wrongs;

24. *still look*] *look still* Theobald (ed. 2). 25. One line Rowe, two lines Ff.

necessary addition of *'tis* in line 16.  
The words *you* and *I* in line 14, and  
*me* in line 15 should be strongly em-  
phasised to bring out the sense.

19. *recoil*] give way, recede, degener-  
ate (not in the usual sense of rebound-  
ing from pressure, etc.). Compare v.  
ii. 23; and *Cymbeline*, i. vi. 128:—

"Or she that bore you was no queen,  
and you

*Recoil from your great stock."*

The sense is that Macduff's virtue  
might give way under the pressure of a  
royal command from Macbeth.

20. *imperial*] royal, as in *Midsummer  
Night's Dream*, ii. i. 163: "the imperial  
volantes."

21. *transpose*] change. Compare  
*Midsummer Night's Dream*, i. i. 233:  
"Love can transpose to form and dig-  
nity."

23. *would*] should. Compare i. vii. 34.

24. *hopes*] i.e. of a successful enter-  
prise against Macbeth, inasmuch as he  
is not received with full confidence by  
Malcolm.

25. *doubts*] i.e. in regard to Macduff's  
conduct in leaving his wife and children.  
See next line.

26. *rawness*] haste. Compare *Henry  
V.* iv. i. 147: "children *rawly* left."

27. *motives*] of persons. Compare  
*All's Well that Ends Well*, iv. iv.  
20:—

"As it hath fated her to be my  
*motive*

And helper to a husband."

*Timon of Athens*, v. iv. 27:—

"Nor are they living

Who were the *motives* that you  
first went out."

28. *Without . . . you*] This line is  
faulty from the omission of *some* words.  
Perhaps having regard to "think" in  
line 31, the following should be supplied  
in the text and are probably as sound  
as any, viz.: "In your thoughts" I  
pray you, or, I pray you "in your  
thoughts"; but of course *absolute* ac-  
curacy or certainty in such correction  
is impossible.

The title is affeer'd!—Fare thee well, lord :  
 I would not be the villain that thou think'st 35  
 For the whole space that's in the tyrant's grasp,  
 And the rich East to boot.

*Mal.* Be not offended :  
 I speak not as in absolute fear of you.  
 I think our country sinks beneath the yoke ;  
 It weeps, it bleeds ; and each new day a gash 40  
 Is added to her wounds : I think, withal,  
 There would be hands uplifted in my right ;  
 And here, from gracious England, have I offer  
 Of goodly thousands : but, for all this,  
 When I shall tread upon the tyrant's head, 45  
 Or wear it on my sword, yet my poor country  
 Shall have more vices than it had before,  
 More suffer, and more sundry ways than ever,  
 By him that shall succeed.

*Macc.* What should he be ?  
*Mal.* It is myself I mean ; in whom I know 50  
 All the particulars of vice so grafted,  
 That, when they shall be open'd, black Macbeth  
 Will seem as pure as snow ; and the poor state  
 Esteem him as a lamb, being compar'd  
 With my confineless harms.

*Macc.* Not in the legions 55

34. *The] Thy* Malone. *affeer'd]* Hanmer; *affear'd* F 1; *assur'd* or *affirm'd* S. Walker conj. 44. *but]* *but yet* Hanmer.

34. *The title is affeer'd!]* A legal term, with the meaning of assured, certified. See Cowell's *Interpreter*, s.v.: "*Affeerers* may probably be derived from the Fr. *affier*, i.e., *affirmare*, *confirmare*, and signifies in the common law such as are appointed in Court-Leets, upon oath, to set the fines on such as have committed faults arbitrarily punishable, and have no express penalty appointed by the statute." And Ritson says: "To *affeer* is to assess, or reduce to certainty. All amerancements are by Magna Charta to be *affeer'd* by lawful men, sworn to be impartial. This is the ordinary practice of a Court-Leet, with which Shakespeare seems to have been intimately acquainted, and where he might occasionally have acted as an *affeerer*." If the text be sound, Shakespeare then must mean that just as fines or penalties are assessed or

rendered certain by the *affeerers* of the Court-Leets, so the basis of Macbeth's tyranny is well established and its title to rule is now assured. Having regard to the word *title*, a good case, however, might be made out for Walker's conjecture, *assured*.

42. *my right]* "*mon droit*."

43. *gracious England]* Edward the Confessor. Repeated in 190 *post*. Compare *King John*, II. i. 52: "What *England* says, say briefly, gentle lord." The title in lieu of the name of sovereigns is very frequent in the dramatists.

44. *Of goodly . . . this]* A faulty line. The precise figure given in line 191 *post*, "ten thousand men," makes it practically certain that the word "ten" has been accidentally left out here. Where does the "pause" come in?

55. *confineless]* boundless. Not used elsewhere by Shakespeare.

Of horrid hell can come a devil more damn'd  
In evils, to top Macbeth.

*Mal.* I grant him bloody,  
Luxurious, avaricious, false, deceitful,  
Sudden, malicious, smacking of every sin  
That has a name; but there's no bottom, none, 60  
In my voluptuousness: your wives, your daughters,  
Your matrons, and your maids, could not fill up  
The cistern of my lust; and my desire  
All continent impediments would o'erbear,  
That did oppose my will: better Macbeth, 65  
Than such a one to reign.

*Macd.* Boundless intemperance  
In nature is a tyranny; it hath been  
The untimely emptying of the happy throne,  
And fall of many kings. But fear not yet  
To take upon you what is yours: you may 70  
Convey your pleasures in a spacious plenty,  
And yet seem cold, the time you may so hoodwink.

66. a] Capell; an Ff Boundless] om. Steevens conj. 72. cold,] Theo-  
bald; cold. Ff.

56, 57. *devil . . . evils*] Monosyllabic, as frequently in the plays.

58. *Luxurious*] In the now obsolete sense of "lascivious," "lustful," its only sense in Shakespeare. See Minshew, *Span. Dial.* (1599), 53: "great hee-goats, which is a most luxurious beast."

59. *Sudden*] hasty, passionate, violent. Very frequent in the plays. See especially *As You Like It*, II. vii. 151: "jealous in honour, sudden and quick in quarrel."

64. *continent*] restraining. Compare *Love's Labour's Lost*, I. i. 262: "edict and continent canon"; and *Midsummer Night's Dream*, II. i. 92 (as a subst.): "That they have overborne their continents."

66. *such a one*] Compare the form of the indefinite article in line 101 *post*. "One" was of course pronounced "un"; and therefore the text here and in line 101 *post* should read "such an one."

66, 67. *Boundless intemperance . . . tyranny*] Meaning probably, intemperance in nature, i.e. want of control over the natural appetites constitutes a tyranny or usurpation; or we may con-

strue thus, intemperance is a tyranny in its nature, i.e. is of the nature of a tyranny. But there is no great distinction, if any, in point of sense, which is clear enough.

71. *Convey*] "Make thyself king, and I shall convey the matter so wisely that thou shalt be so satisfied at thy pleasure in such secret wife, that no man shall be aware thereof," (Holinshed, *Hist. Scot.* 175a). In the sense of "arrange, manage secretly." Compare "hoodwink," line 72; Falsgrave, *Leiclarissement*, 498, has "He conveyeth his maters as wisely as any man that I knowe." Steevens quotes Lyly, *Mother Bombe*, II. 1: "Two may, as they say, keep counsel if one be away, but to convey knavery, two are too few and four too many." Staunton quotes *The Plain Man's Pathway to Heaven* (1599): "But verily, verily, though the adulterer do never so closely and cunningly convey his sin under a canopy, yet," etc. "Convey" and "Conveyers" are well-known euphemisms in the dramatists for theft and thieves. See e.g. *Merry Wives of Windsor*, I. iii. 32: "Convey the wise it call"; and *Richard II.* IV. i. 317: "Conveyers are you all."

We have willing dames enough ; there cannot be  
That vulture in you, to devour so many  
As will to greatness dedicate themselves, 75  
Finding it so inclin'd.

*Mal.* With this, there grows  
In my most ill-compos'd affection such  
A stanchless avarice, that, were I king,  
I should cut off the nobles for their lands ;  
Desire his jewels, and this other's house : 80  
And my more-having would be as a sauce  
To make me hunger more ; that I should forge  
Quarrels unjust against the good and loyal,  
Destroying them for wealth.

*Macd.* This avarice  
Sticks deeper, grows with more pernicious root 85  
Than summer-seeming lust ; and it hath been  
The sword of our slain kings : yet do not fear ;  
Scotland hath foisons to fill up your will,

85. *Sticks*] *Strikes* Hammer (Theobald conj.). 86. *summer-seeming*] *Ff*;  
*summer-teeming* Theobald (Warburton); *summer-seeding* Steevens (1785), Heath  
conj.; *summer-seaming* Staunton conj.

82, 83. *forge quarrels*] Rushton, in his *Shakespeare Illustrated by the Lex Scripta* (1870), pp. 86-93, quoting the statute Henry IV. cap. vii., "Item, pur ceo qe les arrowmyths font plusours testes de setes & *quarrelx* defectif" etc. (Item, because the arrow-smiths do make many faulty heads of arrows and *quarrels* defective), and also referring to "our warranted quarrel," 137 *post*, thinks, and in my opinion rightly, that Malcolm may here use the word in a double sense, because the verbs "forge" and "warrant" might be applied to the quarrels mentioned in this statute as well as to the word in the general legal acceptance (quoting the statute 1 Richard II. cap. iv.).

85. *Sticks*] There is much ingenuity in Theobald's *Strikes*; but change is unnecessary. We have the word in the same sense in III. i. 49 *ante*: "Our fears in Banquo *stick* deep"; and *Measure for Measure*, v. i. 280: "And so deep *sticks* it [such sorrow] in my penitent heart."

86. *summer-seeming*] "summer-teeming," the conjecture of Theobald, is undoubtedly sound. His quaint note may be quoted: "The Passion, which

lasts no longer than the *Heat* of Life, and which goes off in the *Winter* of age. Summer is the season in which Weeds get Strength, grow rank, and dilate themselves." The phrase seems to be analogous to "the summer-swelling flower" of *Two Gentlemen of Verona*, II. iv. 162. The Clar. Edd. retain the Folio text *summer-seeming*, and explain as "befitting or looking like summer"; and Craig as "resembling in its shortness a summer"; but these have very little force, as little as the quotation from Donne's *Love's Alchymy*:—

"So, lovers dreame a rich and long  
delight,  
But yet a winter-seeming summer's  
night";

where the apposite force of "-seeming" is plain enough. It is not so here.

87. *slain kings*] So Holinshed, 1756: "for avarice is the root of all mischief, and for that crime the most part of our kings have been slain and brought to their final end."

88. *foisons*] plenty, abundance. The plural form is unusual. See *The Tempest*, IV. i. 110: "foison plenty." Halli-

- Of your mere own. All these are portable,  
 With other graces weigh'd. 90
- Mal.* But I have none: the king-becoming graces,  
 As justice, verity, temperance, stableness,  
 Bounty, perseverance, mercy, lowliness,  
 Devotion, patience, courage, fortitude,  
 I have no relish of them; but abound 95  
 In the division of each several crime,  
 Acting it many ways. Nay, had I power, I should  
 Pour the sweet milk of concord into hell,  
 Uproar the universal peace, confound  
 All unity on earth.
- Macc.* O Scotland, Scotland! 100
- Mal.* If such a one be fit to govern, speak:  
 I am as I have spoken.
- Macc.* Fit to govern!  
 No, not to live.—O nation miserable,  
 With an untitled tyrant bloody-scepter'd,  
 When shalt thou see thy wholesome days again, 105  
 Since that the truest issue of thy throne  
 By his own interdiction stands accurs'd,  
 And does blaspheme his breed? Thy royal father  
 Was a most sainted king: the queen, that bore thee,  
 Oft'ner upon her knees than on her feet, 110  
 Died every day she liv'd. Fare thee well!

98. *Pour*] *Sow'r* Hanmer. *hell*] *hate* Hanmer. *xxx. liv'd.*] *Ff*; *liv'd.* Capell.

well, *Dict.*, refers to a provincial (Suffolk) meaning of "the natural juice or moisture of the grass or other herbs."

93. *perseverance*] With the accent on the second syllable; and so in *Troilus and Cressida*, III. iii. 150. So, *perséver*, frequently in the plays; and generally in Elizabethan English.

95. *relish*] Compare *Hamlet*, III. iii. 92:—

"Some act  
 That hath no *relish* of salvation  
 in't."

98. *milk of concord*] Compare *1. v. 18 ante*.

99. *Uproar*] Not used elsewhere as a verb by Shakespeare.

101. *such a one*] Compare the form in line 66 *ante*: "such an one."

107. *interdiction* . . . *accurs'd*] An interdiction or interdict was an authoritative or peremptory prohibition [Oxford

*Dict.*], particularly in ecclesiastical matters. Compare Gower, *Confess.* (1390), i. 259:—

"This pope . . .

Hath sent the bulle of his sentence  
 With *cursinge* and *enterdite*."

And North's *Plutarch* (ed. 1676), 961 (quoted by the Oxford Dict.): "So were Brutus and Cassius, and all their friends condemned, with *interdiction* of water and fire." Of course Shakespeare here uses the expression in figurative sense.

108. *blaspheme*] In the original sense of "slander," "defame." Compare Bacon's *Advancement of Learning*, Book I. ii. 9: "And as to the judgement of Cato the Censor, he was well punished for his *blasphemy* against learning."

111. *Fare thee well*!] Unless we are to accentuate the termination of *liv'd* (which sounds awkward, not to say

These evils thou repeat'st upon thyself  
Have banish'd me from Scotland.—O my breast,  
Thy hope ends here!

*Mal.*

Macduff, this noble passion,  
Child of integrity, hath from my soul 115  
Wip'd the black scruples, reconcil'd my thoughts  
To thy good truth and honour. Devilish Macbeth  
By many of these trains hath sought to win me  
Into his power, and modest wisdom plucks me  
From over-credulous haste: but God above 120  
Deal between thee and me! for even now  
I put myself to thy direction, and  
Unspeak mine own detraction; here abjure  
The taints and blames I laid upon myself,  
For strangers to my nature. I am yet 125  
Unknown to woman; never was forsworn;  
Scarcely have coveted what was mine own;  
At no time broke my faith: would not betray  
The devil to his fellow; and delight  
No less in truth, than life: my first false speaking 130  
Was this upon myself. What I am truly,  
Is thine, and my poor country's, to command:  
Whither, indeed, before thy here-approach,  
Old Siward, with ten thousand warlike men,

134. *Siward*] Theobald; *Seyward* Ff.

unusual—Shakespeare, I believe, once so accentuates it, *viz.* in *As You Like It*, II. iii. 72, "Here lived I"), this line must be regarded as faulty in metre; and having regard to the "O" in lines 100, 103, 113, perhaps it is reasonable to conjecture that the Folio printers may have inadvertently left it out here. But I prefer to think that the missing word is *Then*, owing to its occurrence immediately above, in line 110. (The Folio of course prints *then* for *than*.) It is amazing to read Walker's note (*Versification*, p. 87), that "*fare*" is "to be pronounced as a dissyllable," and more amazing still to find that Dyce agreed with him—if we did not know that Dyce "something too much" relied on Walker's judgment. On investigating the score or so of passages in the plays in which this phrase occurs, it will be found that it is *never* more than a monosyllable.

113. *Have*] This should be *Hath* as the Folio has it. The change to modern syntax is quite unjustifiable.

118. *trains*] stratagems, artifices, plots, devices. Cotgrave, *Dict.*, defines: "Traine: f. . . . a plot, practise, conspiracy, devise." Compare *1 Henry IV.* v. ii. 21: "we did train him on." In hunting and hawking the term was used for a bait *trailed* or *drawn* along the ground to entice an animal; or for a lure of some kind to reclaim a hawk. Baynes, *Shakespeare Studies*, 1896, p. 312, quotes Turbervile [*Books of Hunting*, Oxford reprint, 1907]: "When a huntsman would hunt a wolfe, he must *trayne* them by these means . . . there let them lay down their *traynes*. And when the wolves go out in the night to prey and to feede, they will crosse upon the *trayne* and follow it."

123. *mine own detraction*] i.e. my (previous) detraction of myself.

125. *For strangers*] as being strangers.

133. *here-approach*] for a similar adverbial compound, see *here-remain*, 148 *post*.

134. *Siward*] The son of Beorn, Earl

Already at a point, was setting forth.  
 Now we'll together, and the chance of goodness  
 Be like our warranted quarrel. Why are you silent?  
*Macd.* Such welcome and unwelcome things at once,  
 'T is hard to reconcile.

135

*Enter a Doctor.*

*Mal.* Well; more anon.—Comes the king forth, I pray  
 you?

140

135. *Already*] Ff; *All ready* Rowe. 136. *the chance of goodness*] *our*  
*chance, in goodness* Hammer; *the chance, O goodness*, Johnson conj. 137. *Be*  
*like*] *Betide* Bailey conj. 140. One line Rowe, two lines Ff.

of Northumberland. He assisted King Edward the Confessor in suppressing the rebellion of Earl Godwin and his sons in 1053. The Clar. Edd. say: "It is remarkable that Shakespeare, who seems to have had no other guide than Holinshed, on this point deserts him, for in v. ii. 2 he calls Siward Malcolm's uncle." This however was not desertion of Holinshed nor yet mere inadvertence on Shakespeare's part. See the note on v. ii. 2 *post*.

135. *at a point*] in readiness, prepared, in agreement. Florio, *Worlds of Wordes*, 1611, has "Punto, *Essers in punto, to be in a readiness, to be at a point*." Shakespeare probably was mindful of the passage in Holinshed, 170a, of Duncan and Sweno: "At length, when they were fallen at a point for rendering up the holde," etc. The Clar. Edd. refer to Matthew's translation of Isa. xxviii. 15 (1537): "Tush, death and we are at a point, and as for hell, we have made a condycion with it"; and they also quote Foxe's *Acts and Monuments*, ed. 1570, p. 2092: "The Register there sittynge by, bryng weery, belyke, of taryng or els perceauynge the constant Martyrs to be at a point, called upon the chauncelour in haat to rid them out of the way, and to make an end." So *Hamlet*, i. ii. 200: "armed at point."

136, 137. *the chance . . . quarrel*] The true reading here is, in my opinion, "the grace of Goodness *Betide . . . quarrel*!" i.e. may the grace of God be our hap (or attend us), in our justified quarrel with Macbeth! (and render it successful). Compare *Henry VI.* ii. i. 84: "God's goodness hath been great to thee"; and many other like passages, and the formula "by the grace of God," appended to the formal statement of the

title of sovereigns—a very appropriate exclamation in the mouth of Malcolm. See note on iv. i. 121 *ante*. Compare also the very similar idea in *Richard II.* i. ii. 7: "Put we our quarrel to the will of heaven." The pious nature of Malcolm is clearly indicated here, exactly as it is in lines 120 and 162 of this scene: "God above deal between thee and me!" and "Good God, betimes remove," etc., and in v. vii. 102 *post*, where he speaks of the "grace of Grace." Compare also iii. vi. 32 *ante*, "with Him above to ratify the work," the pious ejaculation of "another Lord" in conversation with Lennox. I am unable to find any reason or sense in the Folio reading:—

"the chance of goodnesse  
*Be like our warranted Quarrell.*"  
 Warburton thus seeks to explain it: "May the lot Providence has decreed for us be answerable to the justice of our quarrel." Johnson (who significantly remarks, "If there be not some more important error in the passage") is inclined to believe that Shakespeare wrote "and the chance, O goodness, Be like," etc. According to the Clar. Edd. the meaning seems to be: "May the chance of success be as certain as the justice of our quarrel. The sense of the word 'goodness' is limited by the preceding 'chance'. Without this, 'goodness' by itself could not have this meaning." But this is an obsolete and very rare use of the word, and only found in Coverdale. See the Oxford Dict. The various conjectures in the critical notes are equally unhappy attempts to bolster up the obscurity of a corrupt text, with the exception of *Betide* for *Be like*, in which I have been anticipated by Bailey in his *Received Text of Shakespeare*, x 362. 140-159. *Well . . . full of grace*]

*Doct.* Ay, Sir; there are a crew of wretched souls,  
That stay his cure: their malady convinces  
The great assay of art; but at his touch,  
Such sanctity hath Heaven given his hand,  
They presently amend.

*Mal.* I thank you, doctor. 145  
[Exit Doctor.]

*Madd.* What's the disease he means?

*Mal.* 'Tis call'd the evil:  
A most miraculous work in this good king,  
Which often, since my here-remain in England,  
I have seen him do. How he solicits Heaven,  
Himself best knows; but strangely-visited people, 150  
All swoln and ulcerous, pitiful to the eye,  
The mere despair of surgery, he cures;  
Hanging a golden stamp about their necks,  
Put on with holy prayers: and 'tis spoken,  
To the succeeding royalty he leaves 155  
The healing benediction. With this strange virtue,  
He hath a heavenly gift of prophecy;  
And sundry blessings hang about his throne,  
That speak him full of grace.

*Enter ROSSE.*

*Madd.* See, who comes here.

*Mal.* My countryman; but yet I know him not. 160

*Madd.* My ever-gentle cousin, welcome hither.

*Mal.* I know him now. Good God, betimes remove  
The means that make us strangers!

*Rosse.* Sir, amen.

There is no valid reason for supposing that this passage, which was doubtless inserted by Shakespeare in compliment to King James, is an interpolation. See the question discussed in the Introduction, and Holinshed, bk. 8, *Hist. Eng.* 195a: "As hath bene thought he was inspired with the gift of prophesie and also to have had the gift of healing infirmities and diseases. He vied to help those that were vexed with the disease, commonlie called the kings euill, and left that uertue as it were a portion of inheritance vnto his succcessors the kings of this realme."

142. *convinces*] conquers, overpowers.

143. *great assay of art*] the greatest effort of medical skill.

146. *the evil*] the king's evil—scrofula.

148. *here-remain*] Compare "here-approach," 133 *ante*.

149. *solicits*] In the sense of "prevails by entreaty"—almost the original force of the Latin. King James, in order not to be thought superstitious in the matter of healing the "evil," in 1603 ascribed the effect of his "touch" to prayer. (See Gardiner's *History of England*, i. 152.) This is another factor in confirming the date of *Macbeth*.

152. *mere*] Compare 89 *ante*.

153. *stamp*] stamped coin: an "angel," worth about ten shillings. Compare *Winter's Tale*, iv. iv. 747: "we pay them for it with stamped coin." There is no warrant in Holinshed's narrative for this gift of coin. See the Introduction.



*Macd.* Stands Scotland where it did?

*Rosse.*

Alas, poor country!

Almost afraid to know itself. It cannot 165  
Be call'd our mother, but our grave; where nothing,  
But who knows nothing, is once seen to smile;  
Where sighs, and groans, and shrieks that rent the air  
Are made, not mark'd; where violent sorrow seems  
A modern ecstasy: the dead man's knell 170  
Is there scarce ask'd for who; and good men's lives  
Expire before the flowers in their caps,  
Dying or ere they sicken.

*Macd.*

O relation,

Too nice, and yet too true!

*Mal.*

What is the newest grief?

*Rosse.* That of an hour's age doth hiss the speaker; 175

Each minute teems a new one.

*Macd.* How does my wife?

*Rosse.*

Why, well.

*Macd.*

And all my children?

*Rosse.* Well too.

*Macd.* The tyrant has not batter'd at their peace?

*Rosse.* No; they were well at peace, when I did leave them. 180

168. *rent*] Ff; *rend* Rowe. 173, 174. *O . . . true*!] As Theobald; one line Ff. 174. *Too . . . true*!] *Too nice, yet true*! Steevens conj.

167. *once*] ever, at any time. Compare *Antony and Cleopatra*, v. ii. 50: "If idle talk will *once* be necessary."

170. *A modern ecstasy*] i.e. an everyday ordinary or commonplace emotion. Compare *Romeo and Juliet*, iii. ii. 120: "*modern lamentation*"; *All's Well that Ends Well*, ii. iii. 2: "to make *modern* and familiar things supernatural and causeless"; *As You Like It*, ii. vii. 156: "*modern instances*," etc. Dyce, *Glossary*, quotes Dante's *Purgatorio*, xvi. 42: "Per modo tutto fuor del *modern* uso." Shakespeare uses "*ecstasy*" generally for any violent mental emotion, the state of being beside oneself from fear, passion, etc. See iii. ii. 22 *ante*; *Hamlet*, iii. iv. 138; *Othello*, iv. i. 80; and Marlowe, *Jew of Malta*, i. ii. 217: "Our words will but increase his *ecstasy*."

172. *flowers*] There may be a reference to the sprigs of heather, etc., in the Scottish bonnet.

174. *nice*] With the meaning perhaps of "precise in detail," or it may mean

fastidious, elaborate; referring to the rhetorical and affected mannerisms of Ross's speech. Compare *Troilus and Cressida*, iv. v. 250: "As to prenominate in *nice* conjecture," etc.

176. *teems*] Also in the active sense in *Henry V.* v. ii. 52:—

"nothing *teems*

But hateful docks, rough thistles."

178. *Well too*] Although "children" in this line might be pronounced and even spelt as trisyllabic, yet I am strongly inclined to think that a second "why" has been left out by the printers before "Well too." This would accord exactly with Ross's pardonable disinclination to inform Macduff of the truth. See *Antony and Cleopatra*, ii. v. 32:—

"We use

To say, the dead are *well*."

Craig quotes T. Heywood's *Faire Maid of the West* (ed. Pearson, ii. 299):—

"*Why well* . . .

He's well in heaven, for, mistress, he is dead."

180. *at peace*] Compare "sent to

*Macd.* Be not a niggard of your speech : how goes it ?

*Rosse.* When I came hither to transport the tidings,  
Which I have heavily borne, there ran a rumour  
Of many worthy fellows that were out ;  
Which was to my belief witness'd the rather, 185  
For that I saw the tyrant's power afoot.  
Now is the time of help. Your eye in Scotland  
Would create soldiers, make our women fight,  
To doff their dire distresses.

*Mal.* Be 't their comfort,  
We are coming thither. Gracious England hath 190  
Lent us good Siward, and ten thousand men ;  
An older, and a better soldier, none  
That Christendom gives out.

*Rosse.* 'Would I could answer  
This comfort with the like ! But I have words,  
That would be howl'd out in the desert air, 195  
Where hearing should not latch them.

*Macd.* What concern they ?  
The general cause ? or is it a fee-grief,  
Due to some single breast ?

191. *Siward*] Theobald; *Seyward* Ft. 196. *latch*] *catch* Rowe. 196.  
197. *What . . . cause ?*] Theobald; *What concerns they, The generall cause, Ff*;  
*What ? concern they The gen'ral cause ? Rowe.*

peace," *iii. ii. 20 ante*; and for a play on the double meaning of "made peace," see *Richard II. iii. ii. 127, 8.*

184. *out*] *i.e.* in the field, in rebellion. The followers of the Pretenders were frequently spoken of as "out" in the "15" and "45"; and Craig, notes that the rebellion of '98 is still popularly called in Ireland "the turn out."

190. *Gracious England*] See 43. *ante*.

193. *gives out*] proclaims.

196. *latch*] An obsolete word, meaning "catch." See Palsgrave, *Lesclarissement* (1530), 604: "I latche, I catche a thyng that is throwen to me in my handes, *je happe*." Compare Spenser's *Shepheards Calender*, March, line 94:—

"From bough to bough he lepped light,

And oft the pumies [*stones*] latched."

Compare also *Sonnet cxiii. 6.* Craig quotes Golding's *Ovid's Metam.* (1565, bk. I. p. 10; ed. Rouse, 1904, l. 656) of the Grewnde [*grey hound*] and the

hare: "As though he would at every stride betweene his teeth her *latch*"; and also Golding's *Cæsar*, bk. ii.: "they threw darts at our men, and *latching* our darts, threw them again at us." *Latch*, with the meaning of "drop" or "moisten," which occurs in *Midsummer Night's Dream*, *iii. ii. 36*, is probably a different word. See the editor's note in *loc. cit.* of that play, in the present series, 1905.

197. *fee-grief*] An estate in fee simple is the largest estate in land known to English law, and Shakespeare here meant, I think, to convey the two-fold idea of boundless grief, *i.e.* the utmost which could be contained in "some single breast," and of particular ownership as opposed to ownership in common. "Due to" may be construed as "owned by"; compare *Midsummer Night's Dream*, *iii. ii. 214*:—

"Like coats in heraldry,

Due but to one, and crowned with one crest."

And the legal metaphor of an estate in

Rosse.

No mind that's honest  
But in it shares some woe, though the main part  
Pertains to you alone.

Macd.

If it be mine,

200

Keep it not from me; quickly let me have it.

Rosse.

Let not your ears despise my tongue for ever,  
Which shall possess them with the heaviest sound,  
That ever yet they heard.

Macd.

Humph! I guess at it.

Rosse.

Your castle is surpris'd; your wife, and babes,  
Savagely slaughter'd: to relate the manner,  
Were, on the quarry of these murder'd deer,  
To add the death of you.

205

Mal.

Merciful heaven!—

What, man! ne'er pull your hat upon your brows:  
Give sorrow words; the grief, that does not speak,  
Whispers the o'er-fraught heart, and bids it break.

210

Macd.

My children too?

Rosse.

Wife, children, servants, all

That could be found.

Macd.

And I must be from thence!

My wife kill'd too?

Rosse.

I have said.

Mal.

Be comforted:

Let's make us medicines of our great revenge,  
To cure this deadly grief.

215

Macd.

He has no children.—All my pretty ones?  
Did you say, all?—O hell-kite!—All?

212-214. *Wife, . . . too?* so Capell, two lines ff.  
all? what, all? Theobald.

218. *say, all?* say

land is sustained by the phrase in line 199, "in it shares some woe." Johnson's explanation, "a peculiar sorrow, a grief which hath a single owner," which is very frequently quoted, seems to me somewhat narrow. Compare "a kiss in fee-farm," *Troilus and Cressida*, III. ii. 93, *viz.* a kiss of limitless duration; the fee-farm being a grant in fee, *i.e.* for ever, with reservation of a rent.

203. *possess* inform precisely (Dyce).

207. *quarry*] game killed in hunting or hawking.

210, 211. *the grief . . . break*] Stevens quotes Webster's *Vittoria Corombona* [ed. Dyce, 1857, p. 156]: "These are the killing griefs which dare not speak"; and also Seneca's

*Hippolytus*, 607: "Curae leves loquuntur, ingentes stupent," thus rendered in Florio's *Montaigne*, bk. I. ch. II.:

"Light cares can freely speak,  
Great cares heart rather breake."

Case refers to Ford's *Broken Heart*, v. iii. 76:—

"They are the silent griefs

Which cut the heart-strings."

217. *He has no children*] The force and bearing of this well-known passage is fully discussed in note A at the end of the volume. I am of opinion that Shakespeare intended "He" to refer to Macbeth and not to Malcolm.

218. *All*] This line is obviously defective, and there is strong probability that "my children" are the words

What, all my pretty chickens, and their dam,  
At one fell swoop?

220

*Mal.* Dispute it like a man.

*Macd.*

I shall do so ;

But I must also feel it as a man :

I cannot but remember such things were,

That were most precious to me.—Did Heaven look on,

And would not take their part? Sinful Macduff! 225

They were all struck for thee. Naught that I am,

Not for their own demerits, but for mine,

Fell slaughter on their souls. Heaven rest them now !

*Mal.* Be this the whetstone of your sword : let grief

Convert to anger ; blunt not the heart, enrage it. 230

*Macd.* O ! I could play the woman with mine eyes,

And braggart with my tongue.—But, gentle heavens,

Cut short all intermission ; front to front,

Bring thou this fiend of Scotland, and myself ;

Within my sword's length set him ; if he 'scape, 235

Heaven forgive him too !

*Mal.*

This tune goes manly.

236. *Heaven*] *Ff*; *Then Heaven* Pope; *O God*, or *Then God*, or *May God*, or *God*, *God*, *Camb.* Edd. conj. *This tune*] Rowe (ed. 2) ; *This time* *Ff*.

most likely to have been carelessly left out by the Folio printers at the end of the line.

219. *dam*] Used by the Elizabethans of birds as well as of quadrupeds.

226. *Naught*] Compare *Romeo and Juliet*, III. ii. 87: "All forsworn, all naught, all dissemblers."

230. *Convert*] turn; here used intransitively, as in *Richard II.* v. i. 66: "The love of wicked men *converts* to fear"; and *ib.* v. iii. 64: "Thy overflow of good *converts* to bad."

233. *intermission*] interruption, pause, delay. Compare *Merchant of Venice*, III. ii. 210:—

"You loved, I loved, for *intermission*  
No more pertains to me, my lord,  
than you."

And *King Lear*, II. iv. 33: "Deliver'd letters spite of *intermission*."

236. *Heaven*] "Probably," the Clar. Edd. remark, "the original MS. had 'may God,' or 'Then God,' or 'God, God,' as in v. i. 74, which was changed in the actors' copy to *Heaven* for fear of incurring the penalties provided by the Act of Parliament against profanity on the stage." I think this extremely

probable. The Act 3 James I. cap. 21, intituled *An Act to Restrain the abuses of Players*, "For the preventing and avoiding of the great abuse of the holy Name of God, in Stage-plays, Enterludes, May-games, Shews, and such-like," enacted "That if at any time or times after the end of this present Session of Parliament, any person or persons do or shall in any Stage-play, Enterlude, Sew [*sc.* Shew], May-game or Pageant, jestingly or prophanely speak, or use the holy Name of God, or of Jesus Christ, or of the Holy Ghost or of the Trinity, which are not to be spoken, but with fear and reverence shall forfeit for every such offence by him or them committed, ten pounds. The one moiety thereof to the King's Majesty, his Heirs and Successors, the other moiety thereof to him or them that will sue for the same in any Court of Record at Westminster, wherein no Essoin, Protection or Wager of Law shall be allowed."

236. *tune*] I am inclined to think that the Folio "time" meaning "tune" is the correct reading. See Massinger's *Roman Actor*, II. i. 227: "The motion



## ACT V

### SCENE I.—*Dunsinane. A room in the castle.*

*Enter a Doctor of Physic and a Waiting-Gentlewoman.*

*Doct.* I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

*Gent.* Since his majesty went into the field, I have seen her rise from her bed, throw her night-gown upon 5  
her, unlock her closet, take forth paper, fold it, write upon it, read it, afterwards seal it, and again return to bed; yet all this while in a most fast-sleep.

I. two] too F I.

SCENE I.] The great "sleep-walking scene, which appears to be wholly of Shakespeare's own invention," restores, in his own masterly fashion, the interest in Lady Macbeth which has been quiescent since her last appearance, *viz.* in the banquet scene of Act III. In Act IV. the interest chiefly centres in Macduff and Malcolm; this scene refers us to Lady Macbeth's share in the intensely dramatic events of Acts II. and III.

4. *into the field*] Steevens, in a vein of somewhat captious criticism, remarks: "This is one of Shakespeare's oversights. He forgot that he had shut up Macbeth in Dunsinane and surrounded him with besiegers. That he could not go into the field is observed by himself with splanetic impatience, v. v. 5-7." But surely it was not necessary for Shakespeare to speak by the card. Macbeth was not yet "surrounded by besiegers"; and in rv. iii. 186 Ross speaks of having seen "the tyrant's power afoot," probably to suppress the rebuts "that were out," *ib.* 184; and Macbeth would not necessarily be be-

leaguered in his fortress until the arrival of the English forces under Siward. And Holinshed says: "Heere vpon infused oftentimes sundrie bickerings and diverse light skirmishes; for those that were of Malcolme's side would not jeopard to ioine with their enimies in a pight [*i.e.* pitched] field till his comming out of England to their support. But after that Makbeth perceived his enimies power to increase by such aid as came to them forth of [*i.e.* out of] England with his adversarie Malcolm, he recoiled backe into Fife, there purposing to abide in campe fortified, at the castell of Dunsinane." (*Hist. Scot.* 175*b*, ed. Boswell-Stone, p. 41.)

5. *night-gown*] See II. ii. 69 *ante*, and v. i. 59 *post*.

6. *closet*] in the sense of a private repository of valuables; see the Oxford Dict., and *Julius Cæsar*, III. ii. 134; *King Lear*, III. iii. 11: "I have lock'd the letter in my closet."

6. *fold it*] probably to mark a margin; compare Florio's *Montaigne*, i. 39: "a sheete without folding or margine."

*Doct.* A great perturbation in nature, to receive **at** once the benefit of sleep, and do the effects of **watching**. 10  
In this slumbry agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

*Gent.* That, Sir, which I will not report after her.

*Doct.* You may, to me; and 'tis most meet you **should**. 15

*Gent.* Neither to you, nor any one; having no witness to confirm my speech.

*Enter* LADY MACBETH, with a taper.

Lo you! here she comes. This is her very **guise**; and, upon my life, fast asleep. Observe her: stand close.

*Doct.* How came she by that light? 20

*Gent.* Why, it stood by her: she has light by her **continually**; 'tis her command.

*Doct.* You see, her eyes are open.

*Gent.* Ay, but their **sense**' are shut.

*Doct.* What is it she does now? Look, how she  **rubs** 25 her hands.

*Gent.* It is an accustomed action with her, to seem thus washing her hands. I have known her **continue** in this a quarter of an hour.

9-10. *nature*, . . . *watching*.] *nature*! . . . *watching*. Ff; *nature*, — . . . *watching*! Dyce. x8. *Lady Macbeth*] Rowe; *Lady*, Ff. 24. *sense*' are] Dyce (S. Walker conj.); *sense* are Ff; *senses* are Keightley; *sense* is Rowe and many Edd.

10. *watching*] i.e. waking. Compare *Romeo and Juliet*, iv. iv. 8:—

"You'll be sick to-morrow

For this night's *watching*."

The Clar. Edd. compare Holland's *Pliny*, xiv. 18: "It is reported that the Thasians do make two kinds of wine of contrary operations; the one procureth sleeps, the other causeth *watching*."

11. *slumbry*] Halliwell quotes *Palastrava's Lesclairissement*, 1530: "Slombrye, slepyahe, *pesant*"; and *Phaer's Virgil* (sig. l. 4, ed. 1620): "Here is the seat of soules, the place of sleepe and *slumbry* night."

11. *agitation*] physical activity, not mental.

16, 17. *Neither . . . speech*] As Liddell very aptly remarks: "The gentlewoman's canny reluctance to shelter herself under the physician's professional privilege is probably due to Shakespeare's knowledge of law . . . her unsupported statement as to what Lady

Macbeth has said would amount to treason if the doctor chose to betray her confidence."

19. *close*] concealed. So in *Julius Caesar*, i. iii. 131.

24. *are shut*] Rowe's emendation "is" for "are" may be correct, though it is much more probable that "*sense*" is a plural form. Liddell compares the use of "*grasse*" in Sidney's *Arcadia*, p. 37b: "Do you not see the *grasse* how they excel in colour the *emeralds*, everie one striving to passe his fellow, and yet they are all kept of an equal height?" Compare "horse," ii. iv. 14 and iv. i. 140, and other inflectionless plural forms of the kind. Sidney Walker prefers "their *sense*' are shut," indicating the plural by an apostrophe, as in the above text; and he aptly compares *Sonnet* cxii. 10:—

"that my adder's *sense*  
To critic and to flatterer stopped  
*are*."

*Lady M.* Yet here's a spot.

30

*Doct.* Hark! she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

*Lady M.* Out, damned spot! out, I say!—One; two: why, then 't is time to do 't.—Hell is murky!—Fie, my lord, fie! a soldier, and afeard?—What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him?

35

*Doct.* Do you mark that?

40

*Lady M.* The thane of Fife had a wife: where is she

32. *satisfy*] *fortifie* Warburton. 35. *murky* /] Steevens; *murky*. Ff. 37,  
38. *fear who . . . account?*] Theobald; *feare? who . . . accompt:* Ff 1, 2;  
*fear? who . . . account:* Ff 3, 4. 39. *him?*] Rowe; *him*. Ff; *him*! Knight.

32. *satisfy*] assure. Warburton's emendation is plausible, and no doubt had its origin in "more strongly"; but there is no valid reason for change, and there are quite analogous expressions in *Henry V.* III. ii. 105: "Partly to satisfy my opinion"; *Twelfth Night*, III. iii. 22: "Let us satisfy our eyes," and *Measure for Measure*, III. i. 170: "Do not satisfy your resolution." Coles's *Lat. Dict.* (1677) gives: "satisfied, certior factus."

35. *Hell is murky*!] The Folio punctuation, i.e. with the full stop, is obviously correct here, and not the punctuation of the text. Bradley, *Shakespearean Tragedy* p. 334, well remarks: "The failure of nature in Lady Macbeth is marked by her fear of darkness; 'She has light by her continually' [line 26]. And in the one phrase of fear that escapes her lips even in sleep, it is of the darkness of the place of torment that she speaks." Steevens thought she imagined herself here talking to Macbeth, who (she supposed) had first said *Hell is murky* (i.e. a dismal place to go to in consequence of such a deed), and repeats his words in contempt of his cowardice; and he punctuated with a note of exclamation accordingly. But, as Bradley further remarks, "He would hardly in those days have used an argument or expressed a fear which could provoke nothing but contempt."

35. 38. *none . . . account*] Rushton in his *Shakespeare a Lawyer* (1858), p. 12, says: "Reference seems to be here made to the ancient and fundamental

principle of the English Constitution that the King can do no wrong." Case thinks a more "ancient and fundamental principle" is that tyrant power cannot be brought to book; but Rushton's reference is strongly confirmed by the conception of the "Prerogative of the King" in English law, which Blount, *Law Dict.* (1670), says "is generally that Power, Preeminence, or Privilege, which the King hath over and above other persons, and above the ordinary course of the Common Law, in the right of His crown—*Potest Rex ei, lege suae dignitatis, condonare si velit, etiam mortem promeritam*. LL. Edw. Confess. c. 18. The King's Person is subject to no man's Sute; His Possessions cannot be taken from Him, by any violence or wrongful Disseisin; His Goodes and Chattels are under no Tribute, Toll, or Custom, nor distrainable; with very many other Regal Rights and Priviledges." See also Cowel, *Law Dict.* (ed. 1708), s.v. *King*: "He is *supra Legem* by his absolute Power, Bracton, lib. i. cap. 8."

41. *had a wife*] "A woman, she feels for a murdered woman. That is all—a touch of nature—from Shakespeare's profound and pitiful heart" (Wilson, *Dies Bor.* p. 664, quoted by Furness). I cannot agree with Liddell in his idea that Lady Macbeth's words "seem to express the joy of a triumph over her hated rival." No such rivalry is intimated or even hinted at in the play, nor was Macduff a "rival" of Macbeth.



now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that: you mar all with this starting.

*Doct.* Go to, go to: you have known what you should not. 45

*Gent.* She has spoke what she should not, I am sure of that: Heaven knows what she has known.

*Lady M.* Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh! oh! oh! 50

*Doct.* What a sigh is there! The heart is sorely charged.

*Gent.* I would not have such a heart in my bosom, for the dignity of the whole body.

*Doct.* Well, well, well.

*Gent.* 'Pray God it be, Sir. 55

*Doct.* This disease is beyond my practice: yet I have known those which have walked in their sleep, who have died holily in their beds.

*Lady M.* Wash your hands, put on your night-gown; look not so pale.—I tell you yet again, Banquo's buried: he cannot come out on's grave. 60

*Doct.* Even so?

*Lady M.* To bed, to bed: there's knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed. 65

[*Exit.*

*Doct.* Will she go now to bed?

*Gent.* Directly.

54. *well.*] *well*,—Capell.

66. [*Exit*] *Exit Lady Fl.*

42. *clean*] Steevens quotes Webster's imitation in his *Vittoria Corom-bona* [v. i. ed. Dyce, 1857, p. 55]:—

"Here's a white hand:

Can blood so soon be wash'd out?"

44. *starting*] "Alluding to Macbeth's terror at the banquet" (Steevens). See her speech in III. iv. 60-68; and especially 63: "these flaws and starts."

45. *Go to*] An exclamation of impatience or reproach: perhaps in the nature of an "aside," addressed to Lady Macbeth, as the next line seems to show. But some refer it as addressed to the Gentewoman. The phrase is frequent in Shakespeare. See also the Authorised Version, Genesis xi. 3, 4.

45. *known*] probably here in the

Middle English sense of "acknowledged." See the Oxford Dict.

51. *sorely*] heavily; in the original sense, as in *Richard II.* II. i. 265: "we see the wind sit *sore* upon our sails"; and *Henry V.* I. ii. 283:—

"and his soul

Shall stand *sore charged* for the wasteful vengeance."

53. *dignity*] worth, value. Compare *Troilus and Crassida*, I. iii. 204: "a finger's *dignity*."

59. *night-gown*] See II. ii. 69, and v. i. 5 *ante*.

61. *on's*] of his. Compare *King Lear*, I. iv. 114: "two *on's* daughters"; also "on" for "of" I. iii. 84 *ante*; and "on't" for "of it," I. iii. 42 and III. i. 113, 130, etc.

*Doct.* Foul whisperings are abroad. Unnatural deeds  
 Do breed unnatural troubles: infected minds  
 To their deaf pillows will discharge their secrets. 70  
 More needs she the divine than the physician.—  
 God, God, forgive us all! Look after her;  
 Remove from her the means of all annoyance,  
 And still keep eyes upon her.—So, good night:  
 My mind she has mated, and amaz'd my sight. 75  
 I think, but dare not speak.

*Gent.*

Good night, good doctor.

[*Exeunt.*]

SCENE II.—*The country near Dunsinane.*

*Enter, with drum and colours, MENTETH, CATHNESS, ANGUS,  
 LENOX, and Soldiers.*

*Ment.* The English power is near, led on by Malcolm,  
 His uncle Siward, and the good Macduff.

72. *God, God,*] Theobald; *God, God* FF.

SCENE II.

2. *Siward*] Theobald; *Seyward* FF.

68. *Foul whisperings*] insinuations, slanders. Compare 2 Corinthians xii. 20.

73. *annoyance*] injury, harm to herself; "annoy" and "annoyance" were used in a stronger sense than at present. Macaulay in his *Ivy* uses the word in the older sense: "For cold and stiff and still are they that wrought thy walls annoy."

75. *mated*] bewildered, confounded. Cotgrave's *Dict.* gives the two senses: "Mater: To mate, or giue a mate vnto; to dead, amate, quell, subdue, ouercome." Both senses are played upon in the *Comedy of Errors*, III. ii. 54: "not mad but mated"; and *ib.* v. i. 282: "I think you all are mated or stark mad." See the notes *ad loc. cit.* to the *Errors* (in the present series, 1907); also *Taming of the Shrew*, III. ii. 246: "being mad herself she's madly mated." Chaucer has the word in his *Knightes Tale*, 955: "Whan he saugh him, so pitous and so maat," etc.; Marlowe in *Tamburlaine*, Part I. i. i. 107: "How now, my lord, what mated and amazed?"; and Fairfax in his *Tasso*, xi. xii. 197: "Stood husht and still amazed and amazed." The original

form, *amate*, occurs in Greene's *Orlando Furioso*, II. i. 488, ed. Churton Collins, 1905, ed. Dyce, 1861, p. 95a: "Hath love amated him?" The word is common in the dramatists; and the combination *mated minde* occurs in Sidney's *Arcadia*, ed. 1590, bk. iii. p. 266.

SCENE II.

SCENE II.] There is no reason to doubt the authenticity of this scene. It links the action with the last scene of Act IV. and the expression in v. i. 4, "Since his Majesty went into the field." And the force and terseness of the language is altogether Shakespearean. The phraseology of medicine throughout the whole scene is quite noteworthy.

2. *His uncle Siward*] Holinshed speaks of him as the grandfather of Malcolm: "Duncane, hauing two sonnes by his wife which was the daughter of Siward, Earle of Northumberland," 171a. But "nephew" with the Elizabethans clearly meant "grandson" as well as our "nephew." See Baret's *Alyearie*, "A nephew . . . qui ex filio filiave natus est, nepos ex fratre

Revenge burn in them ; for their dear causes  
Would, to the bleeding and the grim alarm,  
Excite the mortified man.

Ang.

Near Birnam wood

5

Shall we well meet them : that way are they coming.

4. *bleeding*] *bleeding*, F 1.

vel sorore"; and Spenser, *Ruines of Rome* (1591), 8 :—

"Of vertuous nephewes, that posteritie

Striving in power their grandfatheres to passe";

hence Shakespeare may well have called Siward Malcolm's "uncle." Compare the generic sense of the word "cousin."

3. *Revenge*] not infrequent in the later plays in the plural form, whether meaning the feeling or the act of revenge, e.g. in *Measure for Measure*, *King Lear*, *Timon of Athens*, *Coriolanus* and *Cymbeline*. Compare for similar forms the last-mentioned play, II. v. 24: "*revenges*, hers; Ambitions, covetings, change of prides," etc.

3. *dear causes*] the causes which touch them nearest, *viz.* the murders perpetrated by Macbeth. "Dear" with the Elizabethans was applied to some intimate personal relationship, and not necessarily implying affection. Compare Hamlet's "would I had met my dearest foe in heaven," I. ii. 182.

4. *bleeding . . . alarm*] This would seem to mean nothing more than grim and bloody war. (Compare "fierce and bloody war," *King John*, I. i. 17.) Perhaps a kind of *δυσρεσις πρόρεσις* as regards the epithets, the "alarm" or "alarum" of war representing war itself. "*Bleeding* alarm" seems in no respect more extravagant than the "bleeding slaughter" of *Richard III.* IV. iv. 209; the "*bleeding* ground" of *King John*, II. i. 304; the "*bleeding* war" of *Richard II.* III. iii. 94; or the "controversy bleeding" of *Coriolanus*, II. i. 86.

5. *mortified*] The exact meaning of "mortified" in this passage is somewhat difficult to determine. Three meanings are assigned to it in the Oxford Dict.: (1) Of persons, dead to sin or the world, having the appetites or passions in subjection, ascetic, as in *Love's Labour's Lost*, I. i. 28: "Dumain is mortified"; (2) dead, slain (in

the literal sense, which apparently is now obsolete), as in Knolles' *Hist. Turks* (1603), p. 270: "Having ended his speech, he shewed unto them the grisely mortified heads"; and (3) deadened, numbed or insensible, as in *Julius Caesar*, II. i. 324 :—

"Thou, like an exorcist, hast conjured up

My mortified spirit."

And *King Lear*, II. iii. 15: "Strike in their numb'd and mortified bare arms." The first meaning provides a sufficiently forcible sense for the passage; and this seems to be the view of Warburton and Steevens. The latter aptly quotes Greene's *Never too Late* (ed. Grosart, p. 29): "I perceive in his words the perfit idea of a mortified man"; and Chapman's *Monsieur d'Olive* (1606), I. i. :—

"He like a mortified hermit clad,  
Sits weeping."

This view seems also supported by the use of the word in Romans viii. 13: "If ye through the Spirit do mortify the deeds of the body, ye shall live"; and Colossians iii. 5: "Mortify therefore your members which are upon thee earth." The Clar. Edd. think the above sense is hardly forcible enough, and suggests that it means the dead man, *i.e.* mortified in the literal sense. They quote Erasmus, *On the Creed*, Eng. tr. fol. 81a: "Christ was mortified and killed in dede as touchenge to His fleshe; but was quickened in spirit"; and they also suggest that the word "bleeding" may have been suggested by the well-known superstition that the corpse of a murdered man bled afresh in the presence of the murderer. But they also admit that this is an extravagant sense. Liddell preserves the Folio punctuation, *viz.* the comma after "bleeding"; and taking the words with their context, he thinks we have "the suggestion of revenge being a burning fever." Taking "cause" in the sense of "sickness," "disease" (Oxford Dict. 12. Compare *All's Well that Ends Well*, II. i. 113 :—

*Cath.* Who knows if Donalbain be with his brother?

*Len.* For certain, Sir, he is not. I have a file  
Of all the gentry: there is Siward's son,  
And many unrough youths, that even now 10  
Protest their first of manhood.

*Ment.* What does the tyrant?

*Cath.* Great Dunsinane he strongly fortifies.  
Some say he's mad; others, that lesser hate him,  
Do call it valiant fury: but, for certain,  
He cannot buckle his distemper'd cause 15  
Within the belt of rule.

*Ang.* Now does he feel  
His secret murders sticking on his hands;  
Now minutely revolts upbraid his faith-breach:  
Those he commands move only in command,  
Nothing in love: now does he feel his title 20  
Hang loose about him, like a giant's robe  
Upon a dwarfish thief.

*Ment.* Who then shall blame

10. *unrough*] Theobald; *unruffe* F 1.

11. *tyrant* ?] F 4; *tyrant*. Ff 1, 2, 3.

"toucht

With that malignant cause."

And 2 *Henry IV.* iv. i. 53:—

"We are all diseased . . .

Have brought ourselves into a  
burning fever,

And we must bleed for it");

"mortified" in the sense of "be-  
numbed" (see *King Lear*, ii. iii. 15  
*supra*); "man" in the sense of "man-  
hood" (compare v. vii. 47: "better  
part of *man*");—he thus sums up the  
sense of the whole passage: "Revenge  
burn in them: I say burn, because they  
suffer from a fever which needs to be  
bled, and war's stern alarm must furnish  
the furious incitement to rouse from its  
lethargy their lifeless manhood, so long  
crushed under the heel of the tyrant."

8. *file*] list, roll. See iii. i. 94 *ante*.

10. *unrough*] unbearded; "smooth-  
chin'd, *amberbis*" (Theobald), who  
gives various references. Not used  
elsewhere by Shakespeare. We have  
*unhair'd*, however, in *King John*, v. ii.

11. *even now*] See i. v. 57.

12. *Protest*] proclaim. Compare iii.  
105 *ante*, and *Much Ado About*

1. i. 120: "Do me right, or I  
will protest your regardless."

11. *first of manhood*] Compare  
"near'st of life," iii. i. 117.

15, 16. *buckle . . . rule*] For the  
metaphor compare *Troilus and Cressida*,  
ii. ii. 30:—

"And buckle in a waist most fathom-  
less

With spans and inches so diminutive

As fears and reasons."

15. *distemper'd cause*] Perhaps, as the  
Clar. Edd. think, this means "the dis-  
organized party, the disordered body  
over which he rules." Compare 2  
*Henry IV.* iii. i. 38: "the body of our  
kingdom. . . . It is but as a body yet  
*distemper'd*"; and for the collocation  
compare *Hamlet*, iii. ii. 350: "Good  
my lord, what is your cause of distem-  
per?" There is no valid reason for  
the change to "course," which is  
adopted by Collier, Singer, Dyce, and  
Hudson.

18. *upbraid*] used with accusative of  
things as well as of persons. Compare  
*Troilus and Cressida*, iii. ii. 198: "Up-  
braid my falsehood!"

18. *faith-breach*] not used elsewhere  
by Shakespeare.

19. *in command*] Compare "in an  
imperial charge," iv. iii. 20 *ante*.

His pester'd senses to recoil and start,  
When all that is within him does condemn  
Itself, for being there?

*Cath.* Well; march we on, 25  
To give obedience where 't is truly ow'd :  
Meet we the medicine of the sickly weal ;  
And with him pour we, in our country's purge,  
Each drop of us.

*Len.* Or so much as it needs  
To dew the sovereign flower, and drown the weeds. 30  
Make we our march towards Birnam. [*Exeunt, marching.*]

SCENE III.—*Dunsinane. A room in the castle.*

*Enter MACBETH, Doctor, and Attendants.*

*Macb.* Bring me no more reports ; let them fly all :  
Till Birnam wood remove to Dunsinane,

27. *medicine*] *Med'cine* Ff.

SCENE III.

2. *Birnam*] Ff 3, 4; *Byrnane* F 1; *Byrnam* F 2.

23. *pester'd*] embarrassed, troubled. Cotgrave gives: "Empestrer. *To pester, intricate, intangle, trouble, incomber.*" The metaphor seems to be taken from hobbling a horse or other beast to prevent its straying. Compare *I Henry IV.* i. iii. 50: "To be so *pester'd* with a popinjay"; *Troilus and Cressida*, v. i. 38: "*pester'd* with such water flies!"; and *Coriolanus*, iv. vi. 7: "Dissentious numbers *pestering* streets"; where the word is used in its literal sense of "crowded," as seen in Cotgrave's "incomber."

27. *medicine*] *i.e.* Malcolm. This is probably here used in the ordinary sense, as "purge" in the next line would seem to imply, and not in the sense of doctor or physician, like the *Fr. midecin*. Shakespeare twice uses it as a verb, *vis.* in *Othello*, iii. iii. 332, and *Cymbeline*, iv. ii. 243; but in all the other passages (nearly thirty) in which the word occurs, it can be, and I believe should be, construed in the ordinary sense, even though metaphorically used in passages like the present: *All's Well that Ends Well*, ii. i. 75:—

"I have seen a *medicine*

That's able to breathe life into a stone."

And *Winter's Tale*, iv. iv. 598:—

"Preserver of my father, now of me,  
The *medicine* of our house."

The Oxford Dict., however, treats the word in *All's Well that Ends Well* (*ut supra*) as used in the sense of a medical practitioner: and it is so used by other authors. Florio, *Worlds of Wordes* (1598), gives "*Médico; a phisition, a leach*"; and it is significant that Minsheu's *Spanish Dict.* (1599), and Cotgrave's *Fr. Dict.* (1611) have only "*medicine*" in the modern sense.

30. *dew*] bedew. Compare *2 Henry VI.* iii. ii. 340: "That I may *dew* it with my mournful tears." There are many substantives and verbs in Shakespeare to which the addition of this intensive *be* makes scarcely, if any, difference in meaning.

30. *sovereign*] "Two ideas," say the Clar. Edd., "are suggested by this epithet, royal or supreme, and powerfully remedial, the latter continuing the metaphor of lines 27-29."

SCENE III.

SCENE III.] In this scene the old imperious Macbeth nerves himself for action as if to meet the inevitable end.

1. *them*] *i.e.* the thanes. Compare lines 7 and 49 *post*.

I cannot taint with fear. What's the boy Malcolm?  
 Was he not born of woman? The spirits that know  
 All mortal consequences have pronounc'd me thus: 5  
 "Fear not, Macbeth; no man that's born of woman  
 Shall e'er have power upon thee."—Then fly, false thanes,  
 And mingle with the English epicures:  
 The mind I sway by, and the heart I bear,  
 Shall never sag with doubt, nor shake with fear. 10

3. *taint*] *faint* S. Walker conj. 5. *consequences* have] Var. '21, Camb. Edd. etc.; *Consequences*, have Ff; *consequents*, have Steevens (1793); *consequence*, have Singer (ed. 1). 7. *upon*] on Steevens (1793). *Then fly*] Fly Pope.

3. *taint*] *i.e.* wither, a rare intransitive use, as in *Twelfth Night*, III. iv. 145. Liddell quotes Comenius, *Janua linguarum*, 106: "failing of that moisture it flags, *tainteth*, and by and by drieth away."

4. *spirits*] *i.e.* the potent "master" spirits or apparitions of IV. i.

5. *consequences*] When we find the plural form only in this passage in the Folio; when we find the singular form in I. iii. 126 and I. vii. 3 *ante*, as well as in seventeen other passages in the plays, the inference is irresistible that either "consequence," of course used collectively and comprising in its meaning all subsequent circumstances, or the plural form "consequents," is what Shakespeare wrote. And the rhythm of the verse imperatively demands it. The misprint of the final *s* in the Folio is of constant occurrence. I find I have been anticipated in the correction by Singer (ed. 1.); but he appears to have returned to the plural form in succeeding editions. There is absolutely no necessity to treat the verse as an alexandrine.

5. *me*] this is probably the ethic dative—"in my interest."

8. *epicures*] who give themselves up to the pleasures of sense. It is more than probable that Shakespeare took this idea from Holinshed (ed. 1587, pp. 179, 180). "The Scottish people before had no knowledge nor understanding of fine fare or riotous surfeit; yet after they had once tasted the sweet poisoned bait thereof . . . those superfluities (which came into the realm of Scotland with the *Englishmen*) . . . (p. 180). For manie of the people abhorring the riotous

maners and superfluous gormandizing brought in among them by the *Englishmen*, were willing inough to receiue this Donald for their King, trusting (because he had bene brought up in the Isles, with old customes and maners of their ancient nation without taft of the *English likerous delicats*) they should by his severe order in gouernement recouer againe the former temperance of their old progenitors."

9. *sway*] Compare *Twelfth Night*, II. iv. 32: "So *sways* she level in her husband's heart"; and *3 Henry VI.* II. vi. 14.

10. *sag*] hang down heavily (as oppressed by weight), droop: used by Shakespeare only in this passage. But he found it in Golding's Ovid, xi. 198, ed. Rouse, 1904 (of Midas's ears):—

"And filld them full of whytish heares,  
 And made them down too [*i.e.* to] *sag*."

Nares and Halliwell quote from Nash's *Pierce Pennilesse*, vii. 15: "When Sir Rowland Russet-Coat, their dad, goes *sagging* eueri day in his round gascoynes of white cotton." The word seems to be still in use in Yorkshire and the Eastern counties; and the Clar. Edd. quote Forby's *Vocabulary of East Anglia*: "Sag, *v.* to fail or give way from weakness in itself, or overloaded; as the bars of a gate, beams, rafters, or the like. . . . We also use it figuratively. Of a man who droops in the decline of life we say: 'he begins to sag.'" Furness states that it is a word of everyday use in America among mechanics and engineers.

*Enter a Servant.*

The devil damn thee black, thou cream-fac'd loon !

Where gott'st thou that goose look ?

*Serv.* There is ten thousand—

*Macb.*

Geese, villain ?

*Serv.*

Soldiers, Sir.

*Macb.* Go, prick thy face, and over-red thy fear,

'Thou lily-liver'd boy. What soldiers, patch ?

15

Death of thy soul ! those linen cheeks of thine

Are counsellors to fear. What soldiers, whey-face ?

*Serv.* The English force, so please you.

*Macb.* Take thy face hence. [*Exit Servant.*—Seyton !—I am sick at heart,

When I behold—Seyton, I say !—This push

20

Will cheer me ever, or disseat me now.

12. *goose look ?* Goose-look. Ff. 21. *cheer* *cheere* Ff 1, 2; *chair* Dyce (Percy conj.). *disseat* Steevens (Jennens and Capell conj.); *dis-ease* F 1; *disease* Ff 2, 3, 4; *disseize* Bailey conj.; *defeat* Daniel conj.; *dis-ease* Furness.

11. *loon*] a rogue or worthless rascal; still common in Scotland (according to W. Chambers). This form corresponds to the Scottish and Northern pronunciation, "lown" (see F 4 *supra* and *Othello*, II. iii. 95) to the Southern.

15. *patch*] properly, a domestic fool or clown. It is used also as a term of contempt. It is perhaps derived from the Italian *passo*, or from the fool's wearing a "patched" or parti-coloured coat. Compare *Midsummer Night's Dream*, III. ii. 9: "a crew of patches"; *ib.* IV. i. 237: "Man is but a patched fool"; and the notes *ad loc. cit.*, in the present series, 1905. "Pajock," *Hamlet*, III. ii. 295, is probably a diminutive of this word.

20. *This push*] i.e. this crisis, or assault of fortune, attack. Compare III. iv. 82: "push us from our stools"; and *Julius Caesar*, V. ii. 5: "And sudden push gives them the overthrow."

21. *cheer . . . disseat*] Reading *chair*, as we ought beyond question to read, the meaning is: this present crisis of my fortunes will either seat me firmly for good ("ever") on the throne or else unseat me quite. If the essential antithesis is to be preserved, there is no choice between this reading and that of the Folio *cheere*, read with F 2 *disease*. We owe to Bishop Percy the

very obvious reading *chair*, which has been adopted by Dyce, and *disseat* to Steevens. The retention of *cheer* with *disseat*, as in the Clarendon edition, the above text and others, is neither fish nor flesh. *Cheer* is misprinted *chair* in the Folio in *Coriolanus*, IV. vii. 52; and as we find "chair" spelt *chayre* in the *Promptorium Parvulorum*, 1440, and *chayre* in Palsgrave's *Lesclarcissement*, 1530, it is quite evident that no reliance is to be placed on the mere spelling of the Folio in support of *cheer*. In fact, as White remarks, *cheere* is "a mere phonographic irregularity of spelling. *Chair* is pronounced 'cheer' even now by some old-fashioned folk." It is quite common in the Folio to find "heare" and "heares" for "hair" and "hairs," a proof that the pronunciation of our "hair" in Elizabethan times must have been *heer*, or at any rate something rather approaching *hayre*. So that the "cheere" of the Folio might easily represent a phonetic spelling of "chair" or "chayre" or "cheare." Compare Bacon's rhyme in his translation of the first Psalm (1625):—

"Who never gave to wicked reed  
A yielding and attentive ear;  
Who never sinner's pathis did tread,  
Nor sat him down on scorner's  
chair."

I have liv'd long enough: my way of life  
Is fall'n into the sere, the yellow leaf;

22. way] *May* Steevens (1778), (Johnson conj.).

"Chair" in the sense of throne is common enough both in Shakespeare and the other dramatists, e.g. see *Richard III.* v. iii. 251:—

A base foul stone made precious by  
the foil

Of England's *chair*, where he is  
falsely set."

And Peele's *David and Bethsabe* (ed. Dyce, 1861, p. 478*b*, ed. Bullen, vol. ii. p. 60, sc. x. 1-6):—

"The man of Israel that hath ruled  
as King, . . .

And be deposed from his detested  
*chair*."

It is true that Shakespeare does not elsewhere use "chair" as a verb, nor does "disseat" occur in the plays; but there are endless examples of his coinage and his powers in that direction; and even if that were not so, there are numerous *παρὰ λέγουμενα* in this play. The word "ever"—Macbeth being already on the throne—sufficiently disposes of the objection of the Clar. Edd. that the signification of "chair" would rather be "to place in a chair" than "to keep in a chair." If "cheer" is to stand, then we are free to adopt the reading *dis-ease*, i.e. disquiet, render uneasy; but this combination certainly gives a weak and ineffective meaning to the passage.

22. way of life] course of life. Johnson, in support of his famous emendation "*May* of life," observes, "As there is no relation between the 'way of life' and 'fallen into the sere,' I am inclined to think that the *W* is only an *M* inverted, and that it was '*my May of Life*': I am now passed from the spring to the autumn of my days. . . . Shakespeare has *May* in the same sense elsewhere." See e.g. *Much Ado About Nothing*, v. i. 76: "his *May* of youth," etc. Steevens, in support of the emendation, quotes Sidney's *Astrophel and Stella*, st. 21: "If now the *May* of my years much decline"; Beaumont and Fletcher's *Spanish Curate* (t. iii. 4):—

"you met me

With equal ardour in your *May* of  
blood."

And Massinger's *Guardian* (i. i. 23):—

"I am in the *May* of my abilities,  
And you in your December."

Mason, *Comments*, etc. (1785), supports the Folio reading, citing Massinger's *Roman Actor* (i. ii. 35): "And in my way of youth," etc.; and *Very Woman* (iv. ii. 44): "In way of youth I did enjoy one friend." Malone, also in support of the Folio, considers that Shakespeare only means that in the ordinary progress Macbeth had passed from the spring to the autumn of life, from youth to the confines of age, and that nothing is gained by the alteration to *May*. He further argues that *May*, both in MS. and in print, always is exhibited with a capital letter, and that it is exceedingly improbable that a compositor at the press should use a small *w* instead of a capital *M*. But this argument has little or no weight in view of the greater probability that the compositor printed from dictation—a very frequent practice of the time—and of the fact that the converse error, viz. of "may" for "way" occurs in the Folio in this play, viz. at ii. i. 57. Johnson's emendation is supported by Walker and Collier, and even by the Clar. Edd.; though they hesitate to print it in the text. "The mixture of metaphors," they well remark, "is not justified by quoting, as the commentators do, passages from Shakespeare and other authors to prove that 'way of life' is a mere periphrasis for 'life.' The objection to it is that it is immediately followed by another and different metaphor." If we are to support the Folio reading, it must be admitted that the mixture of metaphors is very bold even for Shakespeare. It is difficult to see how a "way," i.e. a course or habit of life, could fall into the sere, the yellow leaf, i.e. the autumn of life. Shakespeare, it is certain, is thinking of two seasons of existence, one gliding or "falling" into the other, and not of a "way," "course," or "method" of existence falling into a time of life. Like the Clar. Edd., I hesitate to adopt "May," not being satisfied that Shakespeare wrote it. Fortunately, there can be no question as to his general meaning. It is well illustrated by



And that which should accompany old age,  
 As honour, love, obedience, troops of friends, 25  
 I must not look to have; but, in their stead,  
 Curses, not loud, but deep, mouth-honour, breath,  
 Which the poor heart would fain deny, and dare not.  
 Seyton!—

*Enter SEYTON.*

*Sey.* What is your gracious pleasure?

*Macb.* What news more? 30

*Sey.* All is confirm'd, my lord, which was reported.

*Macb.* I'll fight, till from my bones my flesh be hack'd.  
 Give me my armour.

*Sey.* 'T is not needed yet.

*Macb.* I'll put it on.

Send out moe horses, skir the country round; 35

Hang those that talk of fear. Give me mine armour.—

How does your patient, doctor?

*Doct.* Not so sick, my lord,

As she is troubled with thick-coming fancies,

That keep her from her rest.

*Macb.* Cure her of that:

Canst thou not minister to a mind diseas'd, 40

Pluck from the memory a rooted sorrow,

Raze out the written troubles of the brain,

And with some sweet oblivious antidote

35. *moe*] *Ff* 1, 2; *more* *Ff* 3, 4.

such passages as *Richard II.* III. iv. 18:—

"He that hath suffered this disor-  
 dered *Spring*

Hath now himself met with the  
*fall of leaf.*"

And *Sonnet* 73:—

"That *time of year* thou may'st in  
 me behold

When *yellow leaves*, or few, or  
 none, do hang," etc.;

passages which certainly support  
 Johnson's emendation.

39. *Seyton*] French, *Shakesp. Genea-*  
*log.* p. 296, says: "The Setons of  
 Touch were (and are still) hereditary  
 armour-bearers to the Kings of Scot-  
 land; there is thus a peculiar fitness in  
 the choice of this name."

35. *moe*] Shakespeare used both  
*forms moe* and *more*; the former usu-  
 ally relating to number, the latter to

size. "*Mo* than thrise ten," Chaucer,  
*Cant. Tales*, Prol. 576 (ed. Pollard).  
 But the distinction, if any there really  
 were, was not always observed.

35. *skir*] "move rapidly, scour,"  
 Dyce, *Glossary*. The better spelling is  
 "skirr." Compare *Henry, V.* IV. vii.  
 64:—

"we will come to them,

And make them *skirr* away."

37. *How does . . . doctor*] The doctor  
 probably enters here and not at the be-  
 ginning of the scene. Hitherto there  
 has been no occasion for his presence.

37. *my lord*] One syllable—the extra  
 syllable of the line—exactly like the  
 legal "m'lud."

42. *written . . . brain*] Compare  
*Hamlet*, I. v. 103: "Within the book  
 and volume of my brain." "*Written*":  
 and hence fixed or permanent.

43. *oblivious*] Cotgrave, *Dict.*, "Ob-

Cleanse the stuff'd bosom of that perilous stuff  
Which weighs upon the heart?

*Doct.* Therein the patient 45

Must minister to himself.

*Macb.* Throw physic to the dogs; I'll none of it.—

Come, put mine armour on; give me my staff.—

Seyton, send out—Doctor, the thanes fly from me.—

Come, Sir, despatch.—If thou couldst, doctor, cast 50

44. *stuff'd* *stuff* F 1; *stuf* Ff 2, 3, 4; *fraught* Anon. conj. *stuff* Ff 3, 4; *stufte* Ff 1, 2; *slough* Anon. conj.

livieux: causing forgetfulness." Compare Horace, *Odes*, II. vii. 21: "*Oblivioso levius Massico Ciboria exple*"; and "the insane root," I. iii. 84.

44. *stuff'd* . . . *stuff* This, the Folio reading, as the Clar. Edd. remark, "can hardly be right. One or other of these words must be due to a mistake of transcriber or printer." And Walker (*Crit.* i. 276) says: "This species of corruption—the substitution of a particular word for another which stands near it in context, more especially if there happens to be some resemblance between the two . . . occurs frequently in the Folio." Malone, amongst others, thinks that Shakespeare was "extremely fond of such repetitions." Undoubtedly he was; but only when he had some quibble or particular point to make: e.g. *Romeo and Juliet*, III. ii. 92: "Upon his brow shame is ashamed to sit"; or *King John*, II. i. 470:—

"For by this knot thou shalt so surely tie

Thy now unsur'd assurance to the crown."

See also v. vii. 102 *post*. Here there is neither point nor quibble to be made in the mere repetition of "stuff." The key to the correct reading is probably to be found in Shakespeare's reminiscence of the gist of the King's speech in *Henry V.* IV. I. 29-23:—

"So the spirit is eased;

And when the mind is quicken'd,  
out of doubt,

The organs, though defunct and  
dead before,

Break up their drowsy grave and  
newly move

With casted slough and fresh  
legidity."

"Slough" has, in the literal sense, the meanings of "mire," "the cast

skin of a snake," "the dead part which separates from a sore," etc.; and in the Cleveland and other Northern dialects (many words in which were common enough in Warwickshire) when a person is so moved by trouble as to strain the heart to breaking, to be choked by sobs, etc., he is said to be *heart-stuffed*. I cannot help thinking that Shakespeare here wrote *stuff*, and that this phonetic form of "slough," by a mistake either of a transcriber, or of the eye or ear of the printer, appeared in the Folio as *stuff*. That is, if it in fact does so appear; but a microscopical examination of the text of two or three of the Folios in the British Museum seems to me to leave the question a somewhat open one. Assuming that *stuff* is the true reading, it is clear that the word, used here as it is in reference to "heart," is used by Shakespeare, not in a literal, but in a metaphorical sense, as appears from "mind," "memory" and "brain" in the preceding lines. *Per contra* if we are to assume that "stuff" is correct, it is quite possible that he wrote: "Cleanse the *stufft* bosom of that perilous stuff"; and I rather incline to this reading.

47. *I'll none of it* As the Clar. Edd. remark, "the omission of the verb adds to the emphasis of the phrase."

50. *cast* The term employed in the diagnosis of ailments by inspection of the urine—"the practical physick of that time" (Johnson). Shakespeare would find it in Lyly's *Euphuus* (Arb.) 296: "An Italian . . . casting my water . . . commanded the chamber to be voyded"; and in Greene's *Mena-phon* (Arb.) 35: "Able to cast his disease without his water." See also *Merry Wives of Windsor*, II. iii. 30: "bulky state"; *ib.* 34: "Castalion-King-

The water of my land, find her disease,  
 And purge it to a sound and pristine health,  
 I would applaud thee to the very echo,  
 That should applaud again.—Pull't off, I say.—  
 What rhubarb, senna, or what purgative drug, 55  
 Would scour these English hence?—Hear'st thou of  
 them?

*Doct.* Ay, my good lord: your royal preparation  
 Makes us hear something.

*Macb.* Bring it after me.—

I will not be afraid of death and bane,  
 Till Birnam forest come to Dunsinane. [Exit.

*Doct.* [Aside.] Were I from Dunsinane away and clear, 61  
 Profit again should hardly draw me here. [Exeunt.

SCENE IV.—Country near Dunsinane. A wood in view.

Enter, with drum and colours, MALCOLM, old SIWARD and his  
 Son, MACDUFF, MENTETH, CATHNESS, ANGUS, LENOX,  
 ROSSE, and Soldiers, marching.

*Mal.* Cousins, I hope the days are near at hand,  
 That chambers will be safe.

*Ment.* We doubt it nothing.

*Siw.* What wood is this before us?

*Ment.* The wood of Birnam.

55. senna] F 4; Cyme F 1; Caeny Ff 2, 3. 60. Birnam] Birname F 1

SCENE IV.

3 Birnam] Ff 3, 4; Byrnam F 2; Birname F 1.

Urinal"; and *ib.* 60: "Mockwater." Also *8 Henry IV.* i. ii. 1: "What says the doctor to my water?"; and *Twelfth Night*, iii. iv. 114: "Carry his water to the wise woman."

52. purge] Compare iii. iv. 76.

55. senna] The Folio *cyme* is a clear misprint for *cynne*, one of the many earlier forms of the modern "senna." Cotgrave spells it "Sené" and "Senne," and defines it as *Sene: a little purgative shrub or plant*. Hunter remarks: "The F 2 correctly represents the pronunciation of the name of the drug, now called *senna*, in Shakespeare's time, and is still the pronunciation of it by the common people. Thus in *The Treasurie of Hidden Secrets*, 1627: "Take *sene* of Alexandria one ounce," etc.; and the *Clar. Edd.*: "In Lyle's *New Herbal*, 1595, p. 437, is a chapter

headed 'Of Sene.' In it he says, the 'leaves of sena . . . scoure away fleume and choler, especially blacke choler and melancholie.'"

58. *it*] *i.e.* some part of his armour, most probably the helmet.

SCENE IV.

SCENE IV.] The action is continued from scene ii.

2. chambers . . . safe] For the idea compare *King John*, v. ii. 147:—

"Shall that victorious hand be feeble here,"

That in your chambers gave you chastisement?"

Shakespeare may perhaps refer to the espionage mentioned in iii. iv. 131:—

"There's not a one of them but in his house

I keep a servant feed."



Both more and less have given him the revolt,  
And none serve with him but constrained things,  
Whose hearts are absent too.

*Macd.* Let our just censures  
Attend the true event, and put we on 15  
Industrious soldiership.

*Siw.* The time approaches,  
That will with due decision make us know  
What we shall say we have, and what we owe.  
Thoughts speculative their unsure hopes relate,  
But certain issue strokes must arbitrate; 20  
Towards which advance the war. [*Exeunt, marching.*]

SCENE V.—*Dunsinane. Within the castle.*

*Enter, with drum and colours, MACBETH, SEYTON, and Soldiers.*

*Macb.* Hang out our banners on the outward walls;  
The cry is still, "They come!" Our castle's strength  
Will laugh a siege to scorn: here let them lie,  
Till famine and the ague eat them up.  
Were they not forc'd with those that should be ours, 5

5. *forc'd*] '*forc'd* Hanmer.

12. *more and less*] *i.e.* great and small. Compare 2 *Henry IV.* i. i. 209: "And *more and less* do flock to follow him."

14, 15. *Let . . . event*] *i.e.* Let our judgment, in order to prove just (true, or correct), await the actual event: let us reserve judgment until after the conflict with Macbeth.

16. *industrious soldiership*] *i.e.* careful military duty.

19. *Thoughts . . . relate*] Siward seems to think Malcolm's confidence somewhat premature.

20. *certain . . . arbitrate*] *i.e.* actual fighting must decide the issue and make it a certainty. Steevens quotes Chapman's *Odyssey*, bk. xviii.: "Can *arbitrate* a war of deadliest weight."

SCENE V.

SCENE V.] This scene returns to Dunsinane, and continues the action of scenes i. and iii. In a few brief but pregnant words Shakespeare leads us to infer that Lady Macbeth has taken her

life by "self and violent hands". (See v. vii. 100.)

1. *Hang . . . walls*] Keightley thought we should punctuate: "Hang out our banners! On the outward walls The cry," etc., remarking that it was from the keep, not the walls, that the banner was hung. But this seems hypercritical, having regard to 1 *Henry VI.* i. iv. 1: "Advance our waving colours on the walls"; and the rhythm of the line is against Keightley.

5. *forc'd*] reinforced, strengthened. In *Troilus and Cressida*, v. i. 64: "wit larded with malice and malice forced with wit" (*i.e.* *farced*, stuffed), the metaphor is from the kitchen; as also in *Henry V.* iv. i. 280: "the *farced* title running 'fore the King." The passage from *Troilus and Cressida* is brazenly imitated in *The Two Noble Kinsmen*, iv. iii. 8. See *Shakespeare Apocrypha*, ed. Tucker Brooke, 1908: "the name *Palamon lardes* it, that she *farces* ev'ry busines withall."

We might have met them dareful, beard to beard,  
And beat them backward home. What is that noise?

[*A cry within, of women.*

*Sey.* It is the cry of women, my good lord. [Exit.

*Mach.* I have almost forgot the taste of fears.

The time has been, my senses would have cool'd 10  
To hear a night-shriek; and my fell of hair  
Would at a dismal treatise rouse, and stir,  
As life were in't. I have supp'd full with horrors:  
Direness, familiar to my slaughterous thoughts,  
Cannot once start me.

*Re-enter SEYTON.*

Wherefore was that cry? 15

*Sey.* The queen, my lord, is dead.

*Mach.* She should have died hereafter:

There would have been a time for such a word.—

10. *cool'd* 'cool'd Malone conj.; *quail'd* Collier (ed. 2). 15. [*Re-enter Seyton*] Dyce; om. Ff. 16. *my lord*] om. Pope.

\* 6. *dareful*] Not used elsewhere by Shakespeare.

10. *cool'd*] Used in a somewhat stronger sense than at present. See e.g. *King John*, II. i. 479:—

"Lest zeal, now melted by the windy breath

Of soft petitions, pity and remorse,  
Cool and congeal again to what it was."

Collier's reading, *quail'd*, is plausible; none the less that the words are found in combination in Florio's Montaigne, *Essays*, bk. iii. ch. 5: "In like case, incorporal pleasures, it is not injustice to *quail* and *cool* the mind, and say it must thereunto be entrained as unto a forced bond, or servile necessity."

11. *fell of hair*] skin with the hair on. "Hairy part, *capillitium*" (Johnson). Florio, *Worlds of Wordes*, has "Vello, a fleefe of wooll, a fell or skin that hath wooll on"; and Cotgrave, "Peau: f. a skin, fell, hide, or pelt."

12. *treatise*] story, recital; as in *Much Ado About Nothing*, I. i. 317: "I would have served it with a longer *treatise*"; and *Pamors and Adonis*, 774: "Your *treatise* makes me like you worse and

13. *and*] Compare IV. ii. 32 *and*, and *Measure for Measure*, III. ii. 139:

"I am fain to dine and *sup* with water and bran."

16, 17. *The queen . . . hereafter*] These lines really constitute one line, the first having only two feet, i.e. "The queen, | m'lord's dead."

17. *should . . . hereafter*] Johnson's interpretation of this passage is plausible. He says: "Her death should have been deferred to some more peaceful hour; had she lived longer, there would have been a more convenient time for such a word, for such intelligence. Such is the condition of human life that we always think to-morrow will be happier than to-day," etc. Or it may be that "should" is used indifferently to denote either what will be or what ought to be; compare line 31 *post*. Hence Macbeth may here mean that Lady Macbeth would have died later on in any case, and that it makes no difference at what point in the dull round of existence life may terminate; death then is to be thought of as something that must happen to-morrow, not to-day.

18. *such a word*] i.e. such a phrase, expression, intelligence, as "the queen is dead"—in a general and comprehensive sense. Compare *Richard II.* I. i. iii 152: "the hopeless *word* of 'never to return.'"

To-morrow, and to-morrow, and to-morrow,  
 Creeps in this petty pace from day to day, 20  
 To the last syllable of recorded time;  
 And all our yesterdays have lighted fools  
 The way to dusty death. Out, out, brief candle!

23. *dusty*] F 1; *study* Ff 2, 3, 4; *dusky* Hammer (Theobald conj.).

19-23. *To-morrow . . . death*] "It is not impossible," says Halliwell, "that Shakespeare may here have recollected a remarkable engraving in Barclay's *Ship of Fools*, 1570, copied from that in the older Latin version of 1498:—

"They folowe the crowes crye to  
 their great sorrowe,  
*Cras, cras, cras*, to-morrowe we shall  
 amende,  
 And if we mend not then, then shall  
 we the next morowe,  
 Or els shortly after we shall no  
 more offende;  
 Amende, mad foole, when God this  
 grace doth sende."

Or, which is perhaps more probable, the passage may have been suggested by his recent perusal of Florio's *Montaigne*, i. xix. Each to-morrow, in its slow-moving pace, till the end of time becomes a "to-day," each "to-day" a "yesterday"; and hence our yesterdays have lighted fools (mankind) on their way to the gloom of death. Allen (MS. quoted by Furness) thinks Shakespeare had in his mind the phenomenon of the *ignis fatuus*—*Fool's Light*—which "creeps along in advance and deceives and makes fools of men, and so lights them the way through the darkness to death. As Shakespeare called Ophelia's drowning in the shallow brook a *muddy* death, so it may have occurred to him here to call the death of the wayfarer, in the night, a *dusky* death."

21. *recorded*] "Seems to signify the time fixed in the decrees of Heaven for the period of life" (Johnson). "Not only the time that *has been*, but the time that *shall be* recorded," says Mason. "Probably," says Steevens (and with much probability, as if time were *uttering* or publishing his record), "here used for *recording*, or *recordable*, one partipic for the other." See the note on "Time's *deformed* hand," *Comedy of Errors*, v. i. 299, in the present series, 1907. Hudson thinks the expression means "the last syllable of the *record* of time."

23. *dusty*] The corruption, *study*, of Ff 2, 3, 4—a curious example, by the way, of that metathesis of letters which is so common in them all—is here significant as showing that the first Folio reading, *dusty*, was by no means a fixed and settled quantity, so to speak, or at any time held to be the authentic reading: and *study* seems to have been unhesitatingly accepted by Rowe, Pope, and Capell. Theobald, with his usual acumen, thought that "perhaps Shakespeare might have wrote *dusky*, i.e. dark, a word very familiar with him." It certainly was, and in all his references the idea of darkness or death is involved. He speaks of "smoke and *dusky* vapours of the night," *1 Henry VI.* ii. ii. 27; of "the *dusky* torch of Mortimer" (i.e. his body in the darkness of death compared to an extinguished torch), *ib.* ii. v. 122; "the *dusky* sky," *3 Henry VI.* iii. ii. 104; "*dusky* spectacles" (i.e. unseeing eyes), *ib.* iii. ii. 112; and, above all, of Hastings, Rivers, etc.: "Untimely smothered in their *dusky* graves," *Richard III.* iv. iv. 68. "Dust" is common enough with him, but "dusty" he only uses once, *viz.* in *Troilus and Cressida*, iii. ii. 196, "Mighty states . . . are grated to *dusky* nothing"; where, of course, the word coming as it does after "grated" is specially applicable. In support of *dusky*, Steevens quotes Psalm xxii., "the dust of death"; Douce, 1839 ed. p. 246, *The Vision of Piers Plowman* (B. Passus, xx. 99, 100, ed. Skeat), "Deth came dryuende after, and al to doust passhed Kynges & Knyghtes, Kayseres and popes"; and Collier, Anthony Copley's *Pig for Fortune*, 1596 (Spenser Society Reprint, p. 55), "Inviting it to *dusky* death's defeature." Nevertheless, on the merits, and having regard to the turn of thought and the necessary continuity of metaphors, I am convinced that Shakespeare's epithet was *dusky*. No doubt we should, as the Clar. Ed. put it, "be very chary of making alterations in the text on account of any

Life's but a walking shadow; a poor player,  
That struts and frets his hour upon the stage, 25  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

*Enter a Messenger.*

Thou com'st to use thy tongue; thy story quickly.  
*Mess.* Gracious my lord, 30  
I should report that which I say I saw,  
But know not how to do it.

*Mach.* Well, say, Sir.

*Mess.* As I did stand my watch upon the hill,

28-30. Two lines (Lettsom conj.), the first ending *tongue*, 32. *do it*  
Steevens (1793); *doe't* Ff 1, 2. *say*] *say it* Pope.

apparent confusion of metaphor." But we should be equally chary of retaining an epithet merely because it can be defended on the lines of a trite similarity of thought, as here. When the context is closely examined, it will be found that there is really no confusion of metaphor here; there is rather a continuity of metaphor, exhibited in several phrases and with one spirit animating them throughout. The argument of Elwin in his edition of *Macbeth* (Shakespeare Restored, 1853), in favour of *usky*, seems to me unanswerable. In effect it is as follows. Light has effected nothing more for folly than to light it on its way into darkness. Life, ending in darkness, suggests "the idea of connecting it with darkness as a *shadow*—a something akin to that blackness to which it is prosecuting its way. The brief candle is the day—the time that the day gives for life; and the living man is the shadow walking between the light and that *usky death* to which it is lighting him.

Life is but a delusive resemblance of an endurable substance, and it is useless to withhold it from mingling at once with the darkness to which it is so closely related, that to it it is hastening, and to it it will go. But the notion is pursued yet further, and the *poor player* is but the shadow of the substance or reality whose semblance he has assumed. The term *usky* the shadow has no meaning, and by retaining this word the

otherwise exquisitely preserved unity of thought would consequently be destroyed." On the question of typography I am equally convinced that *usky* is the true reading. The similarity of sound between the two words, if the printer was composing by ear from dictation, and the ease with which the double letter "ft" might by mistake take the place of the long "s" followed by "k," if he were composing by eye from a MS. copy, tend to render a corruption perfectly easy and probable, and *a fortiori*, if it can be held to be so on other grounds.

24. *shadow; a poor player*] References to the stage and its players are of course very common in Shakespeare, and no less to players whose personations are "shadows" of actual life. See i. iii. 128 and ii. iv. 5 *ante*, and the well-known references in *Midsummer Night's Dream*, *As You Like It*, *Hamlet*, etc.

28-30. *Signifying . . . my lord*] The text should be printed in two lines, ending respectively "tongue" and "lord."

31. *should*] ought to. Compare 17 *ante*.

32. *say*] Pope's insertion of "it" after "say" is obviously essential both to the rhythm and the meaning of the line, and may be unhesitatingly accepted, especially having regard to the "it" preceding.



I look'd toward Birnam, and anon, methought,  
The wood began to move.

*Macb.* Liar, and slave! 35

*Mess.* Let me endure your wrath, if't be not so.  
Within this three mile may you see it coming;  
I say, a moving grove.

*Macb.* If thou speak'st false,  
Upon the next tree shalt thou hang alive,  
Till famine cling thee: if thy speech be sooth, 40  
I care not if thou dost for me as much.—  
I pull in resolution; and begin  
To doubt the equivocation of the fiend,  
That lies like truth: "Fear not, till Birnam wood  
Do come to Dunsinane";—and now a wood 45  
Comes toward Dunsinane.—Arm, arm, and out!—  
If this which he avouches does appear,  
There is nor flying hence, nor tarrying here.  
I 'gin to be aweary of the sun,

34. 44. *Birnam*] F 4; *Byrnam* Ff 2, 3; *Byrnane* F 1. 39. *shalt*] *shall*  
F 1. 42. *pull*] F 1; *pull* A. Hunter (Johnson conj.).

37. *mile*] Compare *Merry Wives of Windsor*, III. ii. 33: "This boy will carry a letter twenty *miles*"; *Much Ado About Nothing*, II. iii. 17: "I have known when he would have walked ten *miles* afoot to see a good armour"; and many other passages.

39. *the next tree*] Almost a proverbial expression with the Elizabethan writers. Compare *The Tempest*, III. ii. 42: "if thou prove a mutineer, *the next tree*!" Craig quotes T. Heywood, *Edward IV.* Part I. (ed. Pearson, i. 37):—

"he shall have martial law,  
And at *the next tree* we do come  
unto

Be hanged."

40. *cling*] shrink up, wither. Used of the drawing together and shrinking or shrivelling up of animal or vegetable tissue; and still alive in dialect. The Oxford Dict. quotes *Sir Ferumb*, 2524 (c. 1380):—

"For betere is ous for to die amonges  
our fos in fighte,  
Than her-inne *clinges* & drie &  
daye for hunger righte."

And *Cov. Myst.* 54 (1400): "My hert  
doth *clinge* and cleve as clay." Craig  
quotes Richard Rolle, *The Pricks of Conscience*, 823 (of a dying man): "His  
feet waxes cold, his belly *clinges*."

42. *pull*] "pull," i.e. grow vapid or stale, and therefore worthless, is the preferable reading here. Compare *Hamlet*, v. ii. 9: "When our deep plots do *pull*"; and *Antony and Cleopatra*, II. vii. 88: "thy *pull'd* fortunes." There need be little hesitation in adopting Johnson's emendation. He justly characterises the Folio reading as "a phrase without either example, elegance or propriety." There is in fact no other example of "pull in" in this sense in Shakespeare. And the Clar. Edd. remark: "This, or 'I *pale* in resolution,' better expresses the required sense, involuntary loss of heart and hope. Besides, as the text stands" (and this is a fatal objection to *pull*), "we must emphasise 'in' contrary to the rhythm of the verse." Steevens, retaining "pull in," explains: "He had permitted his courage (like a fiery horse) to carry him to the brink of a precipice, but, seeing his danger, resolves to *check* that confidence to which he had *given the rein before*."

47-50. *If this . . . undone*] The Clar. Edd. suspect these four lines to be interpolated. See the Introduction on this point.

47. *avouches*] See III. i. 119.

And wish the estate o' the world were now undone.— 50  
Ring the alarum-bell!—Blow, wind! come, wrack!  
At least we'll die with harness on our back.

[*Exeunt.*]

SCENE VI.—*The same. A plain before the castle.*

*Enter, with drum and colours, MALCOLM, old SIWARD, MACDUFF, etc., and their army, with boughs.*

*Mal.* Now, near enough: your leavy screens throw down,  
And show like those you are.—You, worthy uncle,  
Shall, with my cousin, your right-noble son,  
Lead our first battle: worthy Macduff, and we,  
Shall take upon's what else remains to do, 5  
According to our order.

*Siw.*

Fare you well.—

Do we but find the tyrant's power to-night,  
Let us be beaten, if we cannot fight.

51. *Ring the alarum-bell!*] A stage-direction, Theobald conj.

SCENE VI.

1. Two lines Ff. *leavy*] Ff, Camb. Edd.; *leafy* Collier.

51. *Ring . . . bell!*] Theobald believed these words to be a "Stage-direction crept from the Margin into the Text thro' the last Line but One being deficient without them, occasioned probably by a Cut that had been made in the Speech by the Actors. They were a Memorandum to the Prompter to ring the *Alarum-bell*, i.e. the Bell, perhaps at that Time used to warn the Tragedy-Drum and Trumpets to be ready to sound an *Alarm*." I see no sufficient warrant for Theobald's belief: and it is certainly not a stage-direction in II. iii. 76 *ante*.

51. *wrack*] Almost always spelt with an "a" in the Folios; as in I. iii. 114, etc.

52. *harness*] generally, gear, equipage, furniture, and specifically, armour for a man or horse. Shakespeare uses it in both senses. Halliwell quotes an interesting passage from Stow's *Chronicle*: "On the fryday, which was Candlemasse daie (Feb. 2, 1553-4), the most parte of the householders of London, with the Maior and Aldermen, were in *harness*: yea this day and other daies the iustices, sergeants at the

law, and other lawyers in Westminster-hal, pleaded in *harness*." And see the Authorised Version, 1 Kings xxii. 34.

SCENE VI.

1. *leavy*] The Folio prints *leavy*, which, in *Much Ado About Nothing*, II. iii. 75, rhymes to "heavy." Cotgrave has "*Feuillu: leauis*." But nothing appears to be gained by retaining this old form.

2. *uncle*] See IV. iii. 134.

4. *battle*] Nares defines as "the main or middle body of an army, between the van and the rear." But it is often used of a whole army in order of battle, e.g. in *King John*, IV. ii. 78: "Like heralds 'twixt two dreadful battles set." See also *King Edward III.* v. i. 136 (*Shakespeare Apocrypha*, ed. Tucker Brooke, 1908): "Heere stood a *battails* of ten thousand horse"; *ib.* 150, "the *battails* ioyne"; and the references in the Oxford Dict. Probably Shakespeare here took the word from Holinshed: "Therefore when his whole power was come together, he diuided the same into three *battels*" (*Hist. Scot.* II. 169).

*Macd.* Make all our trumpets speak ; give them all breath,  
Those clamorous harbingers of blood and death. 10  
[*Exeunt. Alarums continued.*]

SCENE VII.—*The same. Another part of the plain.*

*Enter MACBETH.*

*Macb.* They have tied me to a stake : I cannot fly,  
But, bear-like, I must fight the course.—What's he,  
That was not born of woman? Such a one  
Am I to fear, or none.

*Enter young SIWARD.*

*Yo. Siw.* What is thy name?

*Macb.* Thou 'lt be afraid to hear it. 5

*Yo. Siw.* No ; though thou call'st thyself a hotter name  
Than any is in hell.

*Macb.* My name's Macbeth.

*Yo. Siw.* The devil himself could not pronounce a title  
More hateful to mine ear.

*Macb.* No, nor more fearful.

*Yo. Siw.* Thou liest, abhorred tyrant : with my sword 10  
I'll prove the lie thou speak'st.

[*They fight, and young Siward is slain.*]

*Macb.* Thou wast born of woman :—  
But swords I smile at, weapons laugh to scorn,  
Brandish'd by man that's of a woman born. [*Exit.*]

12. *swords*] *words* Daniel conj.

10. *harbingers*] See note on 1. iv.  
15.

#### SCENE VII.

2. *beag-like* . . . *course*] Bear-baiting was a favourite old English "sport"; and a "course" was the technical term for a bout or round between the bear and the dogs. See Strutt's *Sports and Pastimes*, bk. iii. ch. 6. Compare *King Lear*, III. vii. 54 : "I am tied to the stake, and I must stand the course"; and see also *King Edward III.* v. i. 143 (*Shakespeare Apocrypha*, ed. Tucker Brooks, 1908) :—

"Or as a beare fast chaind vnto a stake,

Stood famous Edward, still expect-  
ing when

Those doggs of Fraunce would  
fasten on his flesh."

Steevens refers to Brome's *The Antipodes* (1638) : "Also you shall see two ten-dog *courses* at the great beare."

11. *Thou wast*] The spelling of the Folio, *ris*. "Thou was't," is significant as showing that these words were pronounced as *thou'ast*—almost equivalent to a monosyllable, in order to preserve the rhythm of the line.

13. *born*] "Shakespeare," says Steevens, "designed Macbeth should appear invincible till he encountered the object destined for his destruction."

*Alarums. Enter MACDUFF.*

*Macd.* That way the noise is.—Tyrant, show thy face:  
 'If thou be'st slain, and with no stroke of mine, 15  
 My wife and children's ghosts will haunt me still.  
 I cannot strike at wretched Kernes, whose arms  
 Are hir'd to bear their staves: either thou, Macbeth,  
 Or else my sword, with an unbatter'd edge,  
 I sheathe again undeeded. There thou shouldst be; 20  
 By this great clatter, one of greatest note  
 Seems bruited. Let me find him, fortune!  
 And more I beg not. [Exit. Alarums.]

*Enter MALCOLM and old SIWARD.*

*Siw.* This way, my lord;—the castle's gently render'd:  
 "The tyrant's people on both sides do fight; 25  
 The noble thanes do bravely in the war.  
 The day almost itself professes yours,  
 And little is to do.

*Mal.* We have met with foes

That strike beside us.

*Siw.* Enter, Sir, the castle.

[Exeunt. Alarums.]

22, 23. *Seems . . . And*] so Ff, one line Hanmer. 22. *bruited*] *bruited*  
*there* Steevens conj.; *to be bruited* Keightley conj. *find*] Ff; but *find*  
*Steevens* conj. 23. *old Siward*] *Seyward* Ff. 27. *itself professes*] *pro-*  
*fesses itself* Johnson.

17. *Kernes*] See I. ii. 13 *ante*. Applied in this passage to the English rank and file.

18. *staves*] spear-shafts. So *Richard III.* v. iii. 341: "Amaze the welkin with your broken *staves*."

18. *either*] like neither, whether, whither (iv. ii. 72), etc., is very frequently monosyllabic in Shakespeare.

18. *thou*] Preferably perhaps, to be construed as an object, having reference to "strike" in the preceding line, *i.e.* either I strike at thee, or etc. There is a remote possibility that a line has been lost, as Malone supposed; but I cannot think so.

20. *undeeded*] Not found elsewhere in Shakespeare.

22. *clatter*] Another word not found elsewhere in Shakespeare. "*Macbeth*," as the *Clar. Bed.* remark, "is particu-

larly remarkable for the number of these ἀπαξ λεγόμενα."

22. *bruited*] announced, reported: with the idea of clamour. Steevens quotes *Acolastus*, a comedy, 1540: "Lais was one of the most *bruited* common women that clerks do write of." And see *1 Henry VI.* ii. iii. 68: "I find thou art no less than fame hath *bruited*."

22. *Let*] The line as it stands in the Folio wants a foot, and the prefixing of "only" (or other word of like character), which has evidently dropped out, and is frequently used in the plays before verbs in sentences of this kind, is essential.

24. *gently render'd*] *i.e.* tamely surrendered.

29. *strike beside us*] strike without reaching us] *i.e.* deliberately miss us. Or it may mean simply, as some editors think, "by our side."

*Re-enter MACBETH.*

*Macb.* Why should I play the Roman fool, and die 30  
On mine own sword? whiles I see lives, the gashes  
Do better upon them.

*Re-enter MACDUFF.*

*Macd.* Turn, hell-hound, turn :

*Macb.* Of all men else I have avoided thee :  
But get thee back, my soul is too much charg'd  
With blood of thine already.

*Macd.* I have no words ; 35  
My voice is in my sword : thou bloodier villain  
Than terms can give thee out ! [*They fight.*

*Macb.* Thou lovest labour :  
As easy may'st thou the intrenchant air  
With thy keen sword impress, as make me bleed :  
Let fall thy blade on vulnerable crests ; 40  
I bear a charmed life ; which must not yield  
To one of woman born.

*Macd.* Despair thy charm ;  
And let the angel, whom thou still hast serv'd,  
Tell thee, Macduff was from his mother's womb  
Untimely ripp'd. 45

30. Dyce, Staunton, the Cambridge Editors and others begin a new scene here, but in the Folio the scene is continued till the end of the play; and a new scene at this point rather interrupts the continuity of the battle.

30. *Roman fool*] i.e. Brutus, or perhaps Antony or Cato. See *Julius Caesar*, v. i. 101 :—

"Even by the rule of that philosophy  
By which I did blame Cato for the death

Which he did give himself."

Having regard to the word "fool," the more probable reference is to Brutus.

38. *intrenchant*] incapable of being cut: the active in a passive sense. It is not used elsewhere by Shakespeare, though he uses "trenchant" in an active sense, e.g. "trenchant sword" in *Timon of Athens*, iv. iii. 115.

41. *charmed life*] Compare Spenser, *Faerie Queene*, bk. i. iv. 50 :—

"he beares a charmed shield,  
And eke enchanted aimes, that none  
can percee";

and *Cymbeline*, v. iii. 68 :—

"I, in my own woe charm'd,  
Could not find death."

42. *Despair*] i.e. despair of; the preposition being omitted after verbs regarded as transitive. "Perhaps," as Abbott, *Gram.* p. 200, says, "a Latinism." Shakespeare does not seem to have used the direct object elsewhere, though he has "despairing of" in *I Henry VI.* ii. i. 17 (if that line is his). Ben Jonson has "despair" simply, at the end of his memorial lines prefixed to the Folio, *To the Memory of my beloved, the Author, Master Wm. Shakespeare* :—

"Which [the stage], since thy flight  
from hence, hath mourn'd like  
night,  
And *despairs* day, but for thy Vol-  
umes light."

43. *angel*] i.e. the bad angel, evil genius. Compare *I Henry VI.* i. ii. 186 (of Falstaff): "You follow the young prince up and down, like his *ill angel*." There are many references to the "better angel," "good angel," "bad angel," "worse spirit," "black angel," etc., in the plays and sonnets.

45. *Untimely ripp'd*] Furness, Jr. (*New Variorum*) quotes an interesting passage from Henry's note on the *Aeneid*, x. 315 :—

*Macb.* Accurs'd be that tongue that tells me so,  
 For it hath cow'd my better part of man :  
 And be these juggling fiends no more believ'd,  
 That palter with us in a double sense ;  
 That keep the word of promise to our ear, 50  
 And break it to our hope.—I'll not fight with thee.

*Macd.* Then yield thee, coward,  
 And live to be the show and gaze o' the time :  
 We'll have thee, as our rarer monsters are,  
 Painted upon a pole, and underwrit, 55  
 "Here may you see the tyrant."

*Macb.* I will not yield,  
 To kiss the ground before young Malcolm's feet,  
 And to be baited with the rabble's curse.  
 Though Birnam wood be come to Dunsinane,

51, 52. S. Walker conj., lines end *hope!* coward, and *I will* for *I'll*. 59.  
*Birnam*] F 4; *Byrnan* F 1; *Byrnam* Ff 2, 3.

"Inde Lichan ferit, exsectum jam  
 matre perempta  
 Et tibi, Phoebe, sacrum."

"We have another, and very interesting, instance of the custom . . . to be met with." And he further notes that Dr. Harris of Philadelphia "has collected upwards of seventeen instances wherein premature birth was due, not to the Caesarian section, but to laceration by horns of cattle; and suggests that such a casualty may have happened to the mother of Macduff." Shakespeare may have read the passage in Virgil, or he may readily have heard of some instance of the kind; but the probability is that he simply relied on his prime authority, Holinshed, who has, "for I am euen he that thy wyzards haue tolde thee of, who was neuer borne of my mother, but ripped out of her wombe" (*Hist. Scot.* 176a).

47. *better part*] This seems to mean simply the mind, soul or spirit: not, as the Clar. Edd. think, "the better part of my manhood," whatever that may mean. It is frequent in Shakespeare. Compare *Comedy of Errors*, II. ii. 128: "thy dear self's better part"; *ib.* III. ii. 61: "mine own self's better part"; *As You Like It*, I. ii. 261: "my better parts are all thrown down"; *ib.* II. 155: "Atalanta's better part"; and *Pedro's Arraignment of Paris*, II. i. 36 (Bellen, 1858).

And look how much the mind, the  
 better part,  
 Doth surpass the body in desert."

49. *palter*] to shuffle, equivocate.  
 Compare *Julius Caesar*, II. i. 125:—

"Secret Romans, that have spoke  
 the word,

And will not *palter*."

And *Troilus and Cressida*, II. iii. 244 :  
 "that shall *palter* thus with us!"; *ib.*  
 v. ii. 48; and *Antony and Cleopatra*,  
 III. xi. 63: "And *palter* in the shifts of  
 lowness." Cotgrave has "*Harceler :  
 to haggle, hucke, dodge, or pauiller long  
 in the buying of a commoditie*."

51. *not fight . . . thee*] I doubt whether  
 Walker's arrangement is right after all.  
 He puts the emphasis on *thee*, but I  
 think the emphasis is on *not*, indicating  
 Macbeth's flat refusal to fight; but, of  
 course, Shakespeare may have meant  
 to emphasise *thee* as indicating Mac-  
 beth's refusal to fight with Macduff  
 above all other men.

53. *show*] Compare *Antony and Cleo-  
 patra*, IV. xii. 36: "Most monster-like  
 be shown."

55. *Painted upon a pole*] i.e. painted  
 on a cloth or board suspended on a pole.  
 Compare Benedick's jest in *Much Ado  
 About Nothing*, I. i. 267, "and let me  
 be vilely painted," etc. Craig "cannot  
 think we have Shakespeare's words  
 here." He suggests *Paunched* for  
 "painted," quoting Cotgrave, "Desen-  
 trailler : to paunch, bowell or unbowall";  
 and also Golding's Ovid, *Metam.* xiii.  
 [l. 1016, ed. Rouse, 1904]: "I shall  
 paunch him quick" [alive]. But this  
 seems needlessly ferocious.

And thou oppos'd, being of no woman born, 60  
 Yet I will try the last : before my body  
 I throw my warlike shield : lay on, Macduff ;  
 And damn'd be him that first cries, " Hold, enough !"  
 [*Exeunt, fighting.*]

*Retreat. Flourish. Re-enter, with drum and colours, MALCOLM, old SIWARD, ROSSE, Thanes, and Soldiers.*

*Mal.* I would the friends we miss were safe arriv'd.

*Siw.* Some must go off ; and yet, by these I see, 65  
 So great a day as this is cheaply bought.

*Mal.* Macduff is missing, and your noble son.

*Rosse.* Your son, my lord, has paid a soldier's debt :  
 He only liv'd but till he was a man ;  
 The which no sooner had his prowess confirm'd, 70  
 In the unshrinking station where he fought,  
 But like a man he died.

*Siw.* Then he is dead ?

*Rosse.* Ay, and brought off the field. Your cause of sorrow  
 Must not be measur'd by his worth, for then  
 It hath no end.

*Siw.* Had he his hurts before ? 75

60. *being*] *be* Theobald. 63. [*Exeunt, . . .*] *Exeunt fighting. Alarums. Enter Fighting, and Macbeth slain.* *Fi.*

61, 62. *before . . . shield*] This sentence has been suspected as an interpolation. See Introduction. It certainly does sound to modern ears somewhat transpontine and bombastic; but quite possibly Shakespeare wrote it with the idea of Macbeth's warning Macduff that recrimination was at an end, and that a stern duel was about to begin. There seems no other reason for the existence of the phrase; except perhaps as leading up to the ever popular stage fight: a "concession to the athletic interest," as Professor Raleigh calls it (*Shakespeare*, p. 102).

63. *Hold*] The cry of the heralds. "Ho! Ho!" which stopped a combat, is probably a corruption of "Hold." See Holinshed's *History of England* (ed. 2, 1586, 7), p. 495a, 56, referring to the combat between the Dukes of Hereford and Norfolk, "The Duke of Norfolk was not fullie fet forward, when the king caste downe his warder, and the Herald cried, ho, ho."

63. The Folio stage-directions here and at line 82 are somewhat inconsistent,

and seem to imply different methods of ending the play. Shakespeare is not perhaps responsible for this. As Malone says: "Many of the stage-directions appear to have been inserted by the players; and they are often very injudicious." Possibly a fresh scene ought to begin at this point.

65. *go off*] Compare "taking off," i. vii. 20; and "take off," iii. i. 104. A stage metaphor, signifying the exit of the soldier from life's stage.

70. *his prowess*] I see no objection to taking these words as a trisyllable foot. "Prowess" appears to be monosyllabic in Greene's *Alphonsus*, iii. i. 685 (ed. Churton Collins, vol. i., ed. Dyce, vol. ii. p. 27): "Whose *promesse* alone hath bene the onely cause." It is a dissyllable in the Second and Third Parts of *Henry VI.*; but Shakespeare's style and versification had changed much in the intervening fourteen years or so.

71. *unshrinking station*] i.e. the station whence he did not shrink.

75-78. *Had he . . . death*] Shakespeare here closely follows Holinshed (*Hist.*

*Rosse.* Ay, on the front.

*Siw.* Why then, God's soldier be he!

Had I as many sons as I have hairs,  
I would not wish them to a fairer death:  
And so, his knell is knoll'd.

*Mal.* He's worth more sorrow,  
And that I'll spend for him.

*Siw.* He's worth no more; 80  
They say, he parted well, and paid his score:  
And so, God be with him!—Here comes newer comfort.

*Re-enter MACDUFF, with MACBETH'S head.*

*Macd.* Hail, king! for so thou art. Behold, where stands  
The usurper's cursed head: the time is free.  
I see thee compass'd with thy kingdom's pearl, 85  
That speak my salutation in their minds;  
Whose voices I desire aloud with mine,—  
Hail, King of Scotland!

*All.* Hail, King of Scotland! [*Flourish.*

*Mal.* We shall not spend a large expense of time, 90  
Before we reckon with your several loves,

82. *And so*] So Pope. 85. *pearl*] *peers* Rowe; *pearls* Var. '73. 89.  
*Scotland!*] *Scotland!* hail! Hammer. 90. *expense*] *extent* Steevens conj.;

*Eng.* i. bk. viii. 192a): "And when his father heard the newes, he demanded whether he received the wound whereof he died, in the fore part of the bodie, or in the hinder part, and when it was told him that he received it in the forepart: 'I reioice (faith he) euen with all my heart for I would not wish either to my sonne nor to my selfe any other kind of death.'"

81. *parted*] Compare *Henry V.* n. iii. 12 (of the death of Falstaff): "a' parted even just between twelve and one."

82. *God . . . him!*] This formula is generally contracted in the Folio and the Elizabethan dramatists, and in various ways, such as *God b' wi' ye!* etc.

83, 84. *stands . . . head*] This follows Holinshed's *Hist. Scot.* ii. p. 176; "Then cutting his head from his shoulders he set it vpon a pole, and brought it vnto Malcolme."

84. *the time*] See i. v. 63; iv. iii. 72, etc.

85. *pearl*] Grant White remarks on Rowe's reading of the plural, "Rowe's

change was a very proper one. A man may be called a pearl" [Florio so calls Lord Southampton in a sonnet prefixed to his *Worlds of Words* (1598), *vis.*: "Braue Earle, bright Pearle of Peeres, peerlesse Nobilitie"], "and many men pearls *par excellence*; but to call a crowd of noblemen the *pearl* of a kingdom is an anomalous and ungraceful use of language." "Compass'd," too, I think, would rather seem to imply the plural; but Shakespeare may have used the singular with a collective force, and we are hardly justified in making a change. See *Hamlet*, iv. vii. 93: "he is the brooch indeed and gem of all the nation."

90. *spend . . . expense*] This may be a cognate accusative, but it is an unusual phrase. Steevens calls it "a phrase with which no reader will be satisfied. We certainly owe it to the mistake of a transcriber or the negligence of a printer. However, in *Comedy of Errors*, iii. i. 123: 'this jest shall cost me some expense.'"



And make us even with you. My thanes and kinsmen,  
 Henceforth be earls; the first that ever Scotland  
 In such an honour nam'd. What's more to do,  
 Which would be planted newly with the time,— 95  
 As calling home our exil'd friends abroad,  
 That fled the snares of watchful tyranny;  
 Producing forth the cruel ministers  
 Of this dead butcher, and his fiend-like queen,  
 Who, as 't is thought, by self and violent hands 100  
 Took off her life;—this, and what needful else  
 That calls upon us, by the grace of Grace,  
 We will perform in measure, time, and place.  
 So, thanks to all at once, and to each one,  
 Whom we invite to see us crown'd at Scone. 105  
 [Flourish. Exeunt.]

92. *My*] om. Pope. 101. *what*] *what's* Hanmer.

93. "Malcolme Cammore thus recovering the realme . . . created manie earles, lords, barons, and knights. Manie of them that before were thanes, were at this time made earles, . . ." Holinshed: "These were the first earles that haue beene heard of amongst the Scotifhmen" (*Hist. Scot.* 176a[47]).

100. *self and violent hands*] Compare *Richard II.* III. ii. 166: "Infusing him with *self* and vain conceit." "Self," say the Clar. Edd., "is used by Shakespeare as an adjective, as in *Twelfth Night*, I. i. 39, 'One self king,' so that he felt no awkwardness in separating it from the substantive, whose sense it modifies, by a second epithet."

102. *the grace of Grace*] Theobald

remarks, "This is an expression Shakespeare is fond of: 'Do curse the *grace* that with such *grace* hath blest them,' *Two Gentlemen of Verona*, III. i. 146; 'the great'st *grace* lending *grace*' etc., *All's Well that Ends Well*, II. i. 163. In like manner he loves to redouble other words: 'And *spite* of *spite* needs must I rest awhile,' *3 Henry VI.* II. iii. 5. 'Now, for the love of *Love* and her soft hours,' *Antony and Cleopatra*, I. i. 44." Compare also my emendation, "the *grace* of Goodness," IV. iii. 136 *ante*.

105. *Scone*] See the note, II. iv. 31 *ante*. Holinshed, *Hist. Scot.* 176a, says, "he was crowned at Scone the 25 day of Aprill in the yeere of our Lord 1057."

## APPENDIX

### NOTE A

iv. iii. 217: "*He has no children.*"

THIS celebrated passage has given rise to much difference of opinion as to whether "He" refers to Macbeth or to Malcolm. That Shakespeare intended it to refer to Macbeth seems to be borne out by the context. After Macduff's anguished and reiterated inquiries, Ross concludes his narrative at line 214 with his final "I have said" (and I can say no more). He then obviously retires into the background; or at any rate he is silent during the remainder of the scene, which takes place solely between Macduff and Malcolm. It is the latter who interrupts and takes up the conversation at line 214, "Be comforted," and carries it on to the end. Shakespeare's line of thought would appear to be as follows: The mention of revenge by Malcolm both by way of attempted consolation to Macduff and of reminder of their joint enterprise ("now we'll together," l. 136 of this scene) comes, and very naturally, *first* from Malcolm's lips. Macduff was to *dispute it like a man* (221); *revenge* was to be the *whetstone of his sword* (229), the tune (time) of *revenge* went *manly* (236). Malcolm urges that *revenge* is the medicine which will cure Macduff's grief, and Macduff naturally answers exactly in the same sequence: *i.e.* "He (Macbeth) has no children," as I had, so that I cannot wreak any *revenge* on him through them. Then his *grief* overpowers him—he "must also feel it as a man" (221). Dr. A. C. Bradley, in his admirable volume, *Shakespearean Tragedy*, 1905 (note EE on *Macbeth*, page 489), discusses the three interpretations which have been offered of the words, *viz.* (a) that "they refer to Malcolm, who if he had children of his own, would not at such a moment suggest revenge, or talk of curing such a grief"; and he requotes the well-known reference to *King John*, III. iv. 91, when Pandulph the legate says to Constance,

You hold too heinous a respect of grief,

and Constance answers,

He talks to me that never had a son ;

(*b*) that they refer to Macbeth, who has no children, and on whom therefore Macduff cannot take an adequate revenge ; (*c*) that "they refer to Macbeth, who, if he himself had children, could never have ordered the slaughter of children"; and he compares the equally well-known reference in 3 *Henry VI.* v. v. 63, where Margaret says to Prince Edward's murderers,

You have no children, butchers ! if you had,  
The thought of them would have stirred up remorse.

Dr. Bradley approves of interpretation (*a*) and cannot think interpretation (*b*) the most natural. The whole idea of the passage, he thinks, is that Macduff must feel *grief* first and before he can feel anything else, e.g. the desire for vengeance . . . and it is not till ten lines later that he is able to pass to the thought of revenge. This idea is quite true as far as it goes, but it does not take sufficient account of the force of Malcolm's initial speech as above mentioned. For the same main reason Dr. Bradley thinks interpretation (*a*) far more probable than (*c*) ; and he then deals with the objections to interpretation (*a*), viz. "that according to it Macduff would naturally say, 'You have no children,' not 'He has no children'". But what Macduff does is precisely what Constance does in the line quoted from *King John*." In line 90 it is true Pandolph addresses her, but her reply is not necessarily addressed to him. "He talks to me that never had a son" is a mother's retort of mingled grief and scorn for the papal legate (who could not be supposed to have a son). It is probably a soliloquy, not addressed either to him or to King Philip ; or if not so, then at least addressed to King Philip alone, who immediately replies to her, "you are as fond of grief as of your child". Therefore this part of the argument in favour of Malcolm being "He" would seem to carry little weight.

Steevens's interpretation seems to be in favour of either (*b*) or (*c*) ; while Malone thinks that the passage from *King John* favours the interpretation that the words relate to Malcolm. "That Macbeth had children at some period appears from what Lady Macbeth says in the First Act, 'I have given suck,' etc." (i. viii. 63).

Elwin, *Shakespeare Restored*, 1853, *ad loc.* well remarks : "Independent of the unprovoked and improbable rudeness of making a reply at his accepted sovereign, instead of to his kindly-intended address, it is evident that the phrase refers directly to the terms of Malcolm's proposal" [*i.e.* "Be comforted . . . grief," lines 214, 215].

Delius seems to favour interpretation (*c*). On the other hand Knight, Hunter and the Clarendon Editors are clearly of opinion that "He" refers to Macbeth. The latter remark : "Macbeth has no

ldren, therefore my utmost revenge must fall short of the injury has inflicted upon me. The words would be tame if applied to Malcolm, as Malone takes them."

Mr. E. K. Chambers follows interpretation (a); and Professor Ford also thinks that "'He' is probably Malcolm, whose talk of misfortune at such a moment is thus rebutted and explained. Macbeth wholly beyond the pale of such reproach." So Craig: "Malcolm has not yet a child; if he had, he would not speak thus to me."

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